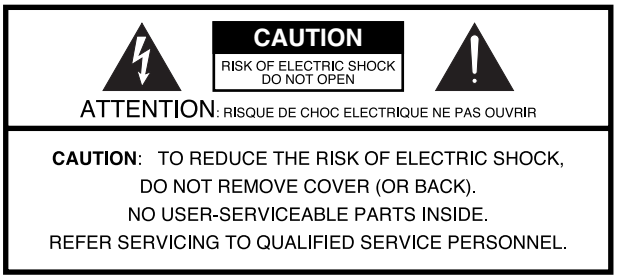
Roland®

# FR-7x

V-Accordion

## Owner's Manual

**WARNING** – To reduce the risk of fire or electric shock, do not expose this device to rain or moisture.


CAUTION
RISK OF ELECTRIC SHOCK
DO NOT OPEN
ATTENTION: RISQUE DE CHOC ELECTRIQUE NE PAS OUVRIR
CAUTION: TO REDUCE THE RISK OF ELECTRIC SHOCK,
DO NOT REMOVE COVER (OR BACK).
NO USER-SERVICEABLE PARTS INSIDE.
REFER SERVICING TO QUALIFIED SERVICE PERSONNEL.

The lightning flash with arrowhead symbol, within an equilateral triangle, is intended to alert the user to the presence of uninsulated “dangerous voltage” within the product’s enclosure that may be of sufficient magnitude to constitute a risk of electric shock to persons.

The exclamation point within an equilateral triangle is intended to alert the user to the presence of important operating and maintenance (servicing) instructions in the literature accompanying the product.

INSTRUCTIONS PERTAINING TO A RISK OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS.

# IMPORTANT SAFETY INSTRUCTIONS
# SAVE THESE INSTRUCTIONS

**WARNING** – When using electric products, basic precautions should always be followed, including the following:

1. Read these instructions.
2. Keep these instructions.
3. Heed all warnings.
4. Follow all instructions.
5. Do not use this apparatus near water.
6. Clean only with a dry cloth.
7. Do not block any of the ventilation openings. Install in accordance with the manufacturers instructions.
8. Do not install near any heat sources such as radiators, heat registers, stoves, or other apparatus (including amplifiers) that produce heat.
9. Do not defeat the safety purpose of the polarized or grounding-type plug. A polarized plug has two blades with one wider than the other. A grounding type plug has two blades and a third grounding prong. The wide blade or the third prong are provided for your safety. If the provided plug does not fit into your outlet, consult an electrician for replacement of the obsolete outlet.
10. Protect the power cord from being walked on or pinched particularly at plugs, convenience receptacles, and the point where they exit from the apparatus.
11. Only use attachments/accessories specified by the manufacturer.
12. Unplug this apparatus during lightning storms or when unused for long periods of time.
13. Refer all servicing to qualified service personnel. Servicing is required when the apparatus has been damaged in any way, such as power-supply cord or plug is damaged, liquid has been spilled or objects have fallen into the apparatus, the apparatus has been exposed to rain or moisture, does not operate normally, or has been dropped.

For the U.K.

**WARNING:** THIS APPARATUS MUST BE EARTHED
**IMPORTANT:** THE WIRES IN THIS MAINS LEAD ARE COLOURED IN ACCORDANCE WITH THE FOLLOWING CODE.
GREEN-AND-YELLOW: EARTH, BLUE: NEUTRAL, BROWN: LIVE

As the colours of the wires in the mains lead of this apparatus may not correspond with the coloured markings identifying the terminals in your plug, proceed as follows:

The wire which is coloured GREEN-AND-YELLOW must be connected to the terminal in the plug which is marked by the letter E or by the safety earth symbol ⏚ or coloured GREEN or GREEN-AND-YELLOW.

The wire which is coloured BLUE must be connected to the terminal which is marked with the letter N or coloured BLACK.

The wire which is coloured BROWN must be connected to the terminal which is marked with the letter L or coloured RED.

**The technology used in the FR-7x is covered by U.S. Patent No. 6.946.594.**

Roland

# FR-7x

V-Accordion

## Owner's Manual

Congratulations on purchasing the Roland FR-7x V-Accordion.
The FR-7x is the first instrument of its kind to provide powerful digital modeling technology in a traditional, immediately familiar, accordion design and with performance functions and authentic sounds.

It combines the familiar sounds and nuances of a traditional accordion with the versatility of a modern digital musical instrument. The FR-7x furthermore contains an audio recorder function and a USB port that can be used to play back audio files on the connected storage device.

It is equipped with speakers and a battery pack for mobile use, while it can also be connected to an amplification system if desired.

To get the most out of the FR-7x and to ensure many years of trouble-free service, we urge you to read through this Owner's Manual thoroughly.

The explanations in this manual include illustrations that depict what should typically be shown by the display. Note, however, that your unit may incorporate a newer, enhanced version of the system (e.g., includes newer sounds), so what you actually see in the display may not always match what appears in the manual.

Before using this instrument, carefully read "USING THE UNIT SAFELY" (p. 4) and "Important notes" (p. 6). Those sections provide information concerning the proper operation of the FR-7x. Additionally, in order to feel assured that you have gained a good grasp of every feature provided by your new unit, the manual should be read in its entirety. The manual should be saved and kept on hand as a convenient reference.

Copyright © 2009 ROLAND EUROPE. All rights reserved. No part of this publication may be reproduced in any form without the written permission of Roland Europe S.p.a.

# USING THE UNIT SAFELY

## INSTRUCTIONS FOR THE PREVENTION OF FIRE, ELECTRIC SHOCK, OR INJURY TO PERSONS

About ⚠WARNING and ⚠CAUTION Notices

| | |
|---|---|
| **⚠WARNING** | Used for instructions intended to alert the user to the risk of death or severe injury should the unit be used improperly. |
| **⚠CAUTION** | Used for instructions intended to alert the user to the risk of injury or material damage should the unit be used improperly.<br>* Material damage refers to damage or other adverse effects caused with respect to the home and all its furnishings, as well to domestic animals or pets. |

About the Symbols

| | |
|---|---|
| ⚠ | The △ symbol alerts the user to important instructions or warnings.The specific meaning of the symbol is determined by the design contained within the triangle. In the case of the symbol at left, it is used for general cautions, warnings, or alerts to danger. |
| | The ⃠ symbol alerts the user to items that must never be carried out (are forbidden). The specific thing that must not be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the unit must never be disassembled. |
| | The ● symbol alerts the user to things that must be carried out. The specific thing that must be done is indicated by the design contained within the circle. In the case of the symbol at left, it means that the power-cord plug must be unplugged from the outlet. |

## ALWAYS OBSERVE THE FOLLOWING

### ⚠WARNING

- Connect the mains plug of this model to a mains outlet with a protective earthing connection.
- Do not open or modify the unit or its DC power supply (FBC-7).
- Do not attempt to repair the unit, or replace parts within it (except when this manual provides specific instructions directing you to do so). Refer all servicing to your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.
- Never install the unit in any of the following locations.
  - Subject to temperature extremes (e.g., direct sunlight in an enclosed vehicle, near a heating duct, on top of heat-generating equipment); or are
  - Damp (e.g., baths, washrooms, on wet floors); or are
  - Exposed to steam or smoke; or are
  - Subject to salt exposure; or are
  - Humid; or are
  - Exposed to rain; or are
  - Dusty or sandy; or are
  - Subject to high levels of vibration and shakiness.
- Make sure you always have the FR-7x placed so it is level and sure to remain stable. Never place it on stands that could wobble, or on inclined surfaces.
- The FR-7x should only be connected to a power supply of the type described in the operating instructions, or as marked on the rear panel of the FBC-7.
- Use only the supplied power-supply cord. Also, the supplied power cord must not be used with any other device.
- Do not excessively twist or bend the power cord, nor place heavy objects on it. Doing so can damage the cord, producing severed elements and short circuits. Damaged cords are fire and shock hazards!

### ⚠WARNING

- The FR-7x, either alone or in combination with an amplifier and headphones or speakers, may be capable of producing sound levels that could cause permanent hearing loss. Do not operate for a long period of time at a high volume level, or at a level that is uncomfortable. If you experience any hearing loss or ringing in the ears, you should immediately stop using the unit, and consult an audiologist.
- Do not allow any objects (e.g., flammable material, coins, pins); or liquids of any kind (water, soft drinks, etc.) to penetrate the FR-7x.
- Immediately turn the power off, remove the power cord from the outlet, and request servicing by your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page when:
  - The power-supply cord or the plug has been damaged; or
  - If smoke or unusual odor occurs
  - Objects have fallen into, or liquid has been spilled onto the FR-7x; or
  - The unit has been exposed to rain (or otherwise has become wet); or
  - The FR-7x does not appear to operate normally or exhibits a marked change in performance.
- In households with small children, an adult should provide supervision until the child is capable of following all the rules essential for the safe operation of the FR-7x.
- Protect the FR-7x from strong impact.
  (Do not drop it!)
- Do not force the FR-7x's power-supply cord to share an outlet with an unreasonable number of other devices. Be especially careful when using extension cords—the total power used by all devices you have connected to the extension cord's outlet must never exceed the power rating (watts/amperes) for the extension cord. Excessive loads can cause the insulation on the cord to heat up and eventually melt through.

## ⚠WARNING

- Before using the FR-7x in a foreign country, consult with your retailer, the nearest Roland Service Center, or an authorized Roland distributor, as listed on the "Information" page.

- The battery pack must never be heated, taken apart, or thrown into fire or water.

- Do not put anything that contains water (e.g., flower vases) on the FR-7x. Also, avoid the use of insecticides, perfumes, alcohol, nail polish, spray cans, etc., near the unit. Swiftly wipe away any liquid that spills on the unit using a dry, soft cloth.

- Never expose the FR-7x to excessive heat such as sunshine, fire or the like.

## ⚠ CAUTION

- The FR-7x and the FBC-7 should be located so their location or position does not interfere with their proper ventilation.

- Always grasp only the plug on the power-supply cord when plugging into, or unplugging from, an outlet or this unit.

- At regular intervals, you should unplug the power plug and clean it by using a dry cloth to wipe all dust and other accumulations away from its prongs. Also, disconnect the power plug from the power outlet whenever the unit is to remain unused for an extended period of time. Any accumulation of dust between the power plug and the power outlet can result in poor insulation and lead to fire.

- Try to prevent cords and cables from becoming entangled. Also, all cords and cables should be placed so they are out of the reach of children.

- Never climb on top of, nor place heavy objects on the unit.

- Never handle the power cord or its plugs with wet hands when plugging into, or unplugging from, an outlet or this unit.

- Before moving the unit, disconnect the AC adaptor and all cords coming from external devices.

- Before cleaning the unit, turn off the power and unplug the power cord from the outlet (see p. 18).

- Whenever you suspect the possibility of lightning in your area, pull the plug on the power cord out of the outlet.

- If used improperly, the battery pack may explode or leak and cause damage or injury. In the interest of safety, please read and observe the following precautions (see p. 6).
  - Remove the battery pack whenever the unit is to remain unused for an extended period of time.

- Used battery packs must be disposed of in compliance with whatever regulations for their safe disposal that may be observed in the region in which you live.

- Keep any screws you may remove and related parts in a safe place out of children's reach, so there is no chance of them being swallowed accidentally.

# 1. Important notes

*In addition to the items listed under "USING THE UNIT SAFELY" (p. 4), please read and observe the following:*

## Power supply

- Do not connect this unit to same electrical outlet that is being used by an electrical appliance that is controlled by an inverter (such as a refrigerator, washing machine, microwave oven, or air conditioner), or that contains a motor. Depending on the way in which the electrical appliance is used, power supply noise may cause this unit to malfunction or may produce audible noise. If it is not practical to use a separate electrical outlet, connect a power supply noise filter between this unit and the electrical outlet.
- The AC adaptor will begin to generate heat after long hours of consecutive use. This is normal, and is not a cause for concern.
- When installing or replacing the battery pack, always turn off the power on this unit and disconnect any other devices you may have connected. This way, you can prevent malfunction and/or damage to speakers or other devices.
- A battery pack is supplied with the unit. The life of this battery may be limited, however, since its primary purpose was to enable testing
- Before connecting this unit to other devices, turn off the power to all units. This will help prevent malfunctions and/or damage to speakers or other devices.
- Although the LCD and LEDs are switched off when the POWER switch is switched off, this does not mean that the unit has been completely disconnected from the source of power. If you need to turn off the power completely, first turn off the POWER switch, then unplug the power cord from the power outlet. For this reason, the outlet into which you choose to connect the power cord's plug should be one that is within easy reach and readily accessible.

## Placement

- Using the unit near power amplifiers (or other equipment containing large power transformers) may induce hum. To alleviate the problem, change the orientation of this unit; or move it farther away from the source of interference.
- This device may interfere with radio and television reception. Do not use this device in the vicinity of such receivers.
- Noise may be produced if wireless communications devices, such as cell phones, are operated in the vicinity of this unit. Such noise could occur when receiving or initiating a call, or while conversing. Should you experience such problems, you should relocate such wireless devices so they are at a greater distance from this unit, or switch them off.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Excessive heat can deform or discolor the unit.
- Do not expose the unit to direct sunlight, place it near devices that radiate heat, leave it inside an enclosed vehicle, or otherwise subject it to temperature extremes. Also, do not allow lighting devices that normally are used while their light source is very close to the unit (such as a piano light), or powerful spotlights to shine upon the same area of the unit for extended periods of time. Excessive heat can deform or discolor the unit.
- When moved from one location to another where the temperature and/or humidity is very different, water droplets (condensation) may form inside the unit. Damage or malfunction may result if you attempt to use the unit in this condition. Therefore, before using the unit, you must allow it to stand for several hours, until the condensation has completely evaporated.
- Do not allow rubber, vinyl, or similar materials to remain on the unit for long periods of time. Such objects can discolor or otherwise harmfully affect the finish.
- Do not allow objects to remain on top of the or pedal board. This can be the cause of malfunction, such as keys ceasing to produce sound.
- Do not paste stickers, decals, or the like to this instrument. Peeling such matter off the instrument may damage the exterior finish.
- Depending on the material and temperature of the surface on which you place the unit, its rubber feet may discolor or mar the surface.
  You can place a piece of felt or cloth under the rubber feet to prevent this from happening. If you do so, please make sure that the unit will not slip or move accidentally.

## Maintenance

- For everyday cleaning wipe the FR-7x with a soft, dry cloth or one that has been slightly dampened with water. To remove stubborn dirt, use a cloth impregnated with a mild, non-abrasive detergent. Afterwards, be sure to wipe the unit thoroughly with a soft, dry cloth.
- Never use benzine, thinners, alcohol or solvents of any kind, to avoid the possibility of discoloration and/or deformation.

## Repairs and data

- Unfortunately, it may be impossible to restore the contents of data that was stored in the unit's memory, or once it has been lost. Roland Corporation assumes no liability concerning such loss of data.

## Additional precautions

- Use a reasonable amount of care when using the unit's buttons, sliders, or other controls; and when using its jacks and connectors. Rough handling can lead to malfunctions.
- Never strike or apply strong pressure to the display.
- When connecting / disconnecting all cables, grasp the connector itself—never pull on the cable. This way you will avoid causing shorts, or damage to the cable's internal elements.
- A small amount of heat will radiate from the unit during normal operation.
- To avoid disturbing your neighbors, try to keep the unit's volume at reasonable levels. You may prefer to use headphones, so you do not need to be concerned about those around you (especially when it is late at night).
- Use only the specified expression pedal (EV-series; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.
- When you need to transport the unit, package it in the box (including padding) that it came in, if possible. Otherwise, you will need to use equivalent packaging materials.

## Precautions for the included battery

- The temperature range for use of the battery pack is as follows. Using them outside this range may impair battery performance and shorten battery service life. *Use (discharging)*: 0~50°C, *Storage*: –20~30°C, *Charging*: 0~40°C.
- Do not use or store a battery pack at high temperature, such as in strong direct sunlight, in cars during hot weather or directly in front of heaters. This may cause battery fluid leakage, impaired performance and shorten the battery's service life.
- Do not charge a battery pack while it is cold (below 0°C) or outside when it is freezing. This may cause battery fluid leakage, impaired performance and shorten the battery's service life.
- Do not splash fresh or saltwater on a battery pack or allow the terminals to become damp. This may cause heat generation and formation of rust on the battery pack and its terminals.

- Use only the supplied FBC-7 to charge the FR-7x's battery pack. Failure to follow proper charging procedures may cause excessive current flow, loss of control during charging, leakage of battery fluid, heat generation, bursting or fire.
- For the procedure for charging the FR-7x's battery pack, please read page 59.
- Do not connect the battery pack directly to a power outlet or insert it into a cigarette lighter socket in a car. High voltage may cause excessive current flow, leakage of battery fluid, heat, bursting or fire.
- If a newly purchased battery pack exhibits rust, generates heat or seems abnormal in any other way, do not use it. Take it back to your Roland dealer.
- The battery pack is supplied with residual charge only, so be sure to fully charge the battery pack with the supplied FBC-7 before using the FR-7x.
- Keep the battery pack out of reach of babies or small children. Ensure that babies or small children cannot remove a battery pack from the FBC-7 while it is being charged.
- Be sure to carefully instruct any person on the proper way of handling a battery pack.
- Never dispose of the battery pack in a fire. Never heat it. Doing so may melt the insulation, damage the gas release vents or protective devices, cause combustion through chemical reaction with generated hydrogen, ejection of battery fluid, bursting or fire.
- Do not remove the outer tube from a battery pack or damage it.
- Do no strike or drop the battery pack. Strong impact can cause leakage of battery fluid, heat generation, bursting or fire.
- Do not alter or remove protective mechanisms or other parts. Never disassemble the battery pack.
- The positive (+) terminal section of the battery is equipped with a gas release vent. Never deform this section or cover it. Do not obstruct the release of gas as this could result in leakage of battery fluid, heat generation, bursting or fire.
- Do not overcharge the battery pack by exceeding the predetermined charging period of the FBC-7 or indicator. Never recharge a battery pack that is already fully charged. This could result in leakage of battery fluid, heat generation, bursting or fire.
- If the battery pack is not fully charged after the predetermined charging period has elapsed, stop the charging process. Prolonged charging could result in leakage of battery fluid, heat generation, bursting or fire.
- If any fluid from a battery pack comes in contact with the eyes, flush the eyes immediately, washing them thoroughly with clean water from a tap or other source and consult a doctor. Strong alkaline fluid can damage the eyes and lead to permanent loss of eyesight.
- If skin or clothing comes in contact with any fluid from the battery pack, wash the area immediately with clean water from a tap. Battery fluid can cause skin damage.
- When a battery pack is no longer usable, dispose of it in accordance with all applicable local laws and regulations.
- If the battery pack leaks fluid, changes color or shape or changes in any other way, do not use it, otherwise it may cause heat generation, bursting or fire.

## Storage devices that can be connected to the FR-7x's USB port

- The FR-7x allows you to connect commercially available storage devices, like USB Flash memory, and hard disks. You can purchase such devices at a computer store, a digital camera dealer, etc.
- Use USB memory sold by Roland. We cannot guarantee operation if any other USB memory is used.

## Before using external USB storage devices

- When connecting a USB storage device, firmly insert it all the way into the FR-7x's USB port.
- Do not touch the pins of the FR-7x's USB port or allow them to become dirty.
- While using an external storage device, please observe the following points when handling it:
  - To prevent damage from static electrical charges, discharge any static electricity that might be present in your body before handling a USB storage device.
  - Do not touch the terminals with your fingers or any metal object.
  - Do not bend or drop a USB storage device, or subject it to strong impact.
  - Do not leave a USB storage device in direct sunlight or in locations such as a closed-up automobile.
- Do not allow a USB storage device to become wet.
- Do not disassemble or modify your external USB storage device.
- When connecting a USB storage device, position it horizontally with the FR-7x's USB port and insert it without using excessive force. The USB port may be damaged if you use excessive force when inserting a USB storage device.
- Do not insert anything other than a USB storage device (e.g., wire, coins, other types of device) into the USB port. Doing so will damage the FR-7x's USB port.
- Do not apply excessive force to the connected USB storage device or the FR-7x's USB port.
- Never connect your USB storage device to the FR-7x via a USB hub.

## Liability and copyright

- The law prohibits the unauthorized recording, public performance, broadcast, sale, distribution, etc., of a work (musical works, visual works, broadcasts, live performances, etc.) whose copyright is owned by a third party. Roland assumes no responsibility for any infringement of copyright that you may commit using the FR-7x.
- The FR-7x's audio player is designed to allow you to reproduce material to which you have copyright, or material which the copyright owner has granted you permission. Accordingly, the reproduction of music or other copyrighted material without permission of the copyright owner avoiding technical prohibiting features of second-generation and later copying, like SCMS or other solutions, constitutes copyright infringement and may incur penalties even in case such reproduction is for your own personal use and enjoyment (private use).
  Consult a copyright specialist or specialized publications for more detailed information on obtaining such permission from the copyright holders.

## About audio files

- Audio files in the following formats can be played back:
  - WAV format
  - 16-bit linear
  - Sampling rate of 44.1kHz
  - Stereo/mono
- mp3 files:
  - MPEG-1 Audio Layer 3
  - Sampling frequency: 44.1kHz
  - Bit rate: 32/40/48/56/64/80/96/112/128/160/192/224/256/320kbps, VBR (variable bit rate)

## Copyrights

- MPEG Layer-3 audio compression technology is licensed from Fraunhofer IIS Corporation and THOMSON Multimedia Corporation.
- Copyright ©2003 by Bitstream, Inc. All rights reserved. Bitstream Vera is a trademark of Bitstream, Inc.
- All product names mentioned in this document are trademarks or registered trademarks of their respective owners.

# Contents


**1. Important notes . . . . . 6**

**2. Features. . . . . 11**

**3. Panel descriptions . . . . . 12**
Treble control panel . . . . . 12
Bass control panel . . . . . 13
Display and master bar . . . . . 13
Battery compartment and USB port . . . . . 14
Connection panel . . . . . 14
Connection panel of the FBC-7 . . . . . 14

**4. Before you start using the FR-7x . . . . . 16**
Installing the battery pack . . . . . 16
Connecting the FR-7x to the supplied FBC-7 . . . . . 16
Other connections . . . . . 17
Switching the power on and off . . . . . 18
Listening through headphones . . . . . 19

**5. Listening to the demo songs . . . . . 20**

**6. Basic operation of the FR-7x . . . . . 21**
The sections of your FR-7x . . . . . 21
Practical information . . . . . 21
About the main page . . . . . 22

**7. Using Sets . . . . . 23**

**8. Touring the FR-7x's accordion sections . . . . . 24**
Treble section (right hand) . . . . . 24
Bass and chord section (left hand) . . . . . 25
Using the FR-7x's digital effects . . . . . 26
Playing in Free Bass mode. . . . . 27
Playing the bass part with your right hand (Bass-to-Treble) . . . . . 28

**9. Playing the FR-7x's orchestral sounds . . . . . 29**
Orchestral sounds for the treble section . . . . . 29
Orchestral sounds for the bass section . . . . . 32
Orchestral sounds for the chord section . . . . . 33
Orchestral sounds for the Free Bass section . . . . . 34

**10. Other practical functions . . . . . 35**
General remark . . . . . 35
Transpose . . . . . 35
Musette Detune . . . . . 35
Scale (Tuning) . . . . . 36
Noise Edit (Valve & Button) . . . . . 37

**11. Using the audio player . . . . . 38**
Connecting an optional USB memory . . . . . 38
Playing back audio files . . . . . 38
Playlist function . . . . . 39
Saving your playlist . . . . . 40
Using playlists . . . . . 42
Editing playlists. . . . . 43
Managing playlists . . . . . 45

**12. Recording your performance as audio data . . . . . 47**
Recording. . . . . 47
Saving your recording . . . . . 47

**13. Managing audio files on a USB memory . . . . . 49**

**14. Assigning orchestral to the registers . . . . . 51**
Assigning orchestral sounds . . . . . 51
Saving your settings . . . . . 52
About organ sounds . . . . . 52
Editing the selected organ sound . . . . . 53

**15. About the FBC-7 . . . . . 58**
Using the FBC-7 . . . . . 58
Charging the battery pack . . . . . 59
If the battery pack fails to last 8 hours (or slightly less) . . . . . 61

**16. Editing sounds (Advanced section) . . . . . 62**
Selecting parameters . . . . . 62
Setting parameter values . . . . . 63
Important remark about saving your settings . . . . . 64
1. Tuning parameters . . . . . 64
2. Treble Edit parameters . . . . . 65
3. Bass Edit parameters . . . . . 71
4. Free Bass Edit parameters . . . . . 74
5. Orch.Bass Edit parameters . . . . . 76
6. Orchestra Edit parameters . . . . . 78
7. Orch. Chord Edit parameters . . . . . 79
8. Orch.FBass Edit parameters . . . . . 81
9. Set Common parameters . . . . . 82
10. System parameters . . . . . 86
11. Utility parameters . . . . . 97

**17. Saving settings using the WRITE function . . . . . 103**
Saving your changes (automatic approach) . . . . . 103
Saving your changes (manual approach) . . . . . 103
Ignoring certain settings for the WRITE operation . . . . . 104
Saving all Sets or just a single Set . . . . . 105
Saving all registers or just a single register . . . . . 105
Saving just a specific parameter group . . . . . 106

**18. MIDI functions . . . . . 107**
About MIDI . . . . . 107
Global MIDI parameters . . . . . 109
MIDI parameters for the various sections/parts . . . . . 113

**19. Troubleshooting . . . . . 116**

**20. Specifications . . . . . 119**

**21. Appendix . . . . . 121**
Parameter list . . . . . 121
Factory Sets . . . . . 126
Demo Songs . . . . . 126
Orchestral sounds and bellows/velocity control . . . . . 128
Drum & percussion sounds . . . . . 129

**22. MIDI implementation . . . . . 130**
MIDI Implementation Chart . . . . . 133

**23. Information . . . . . 134**

**24. Index . . . . . 135**

# 2. Features

### Battery-powered instrument with built-in speakers

Though the FR-7x is a fully electronic instrument, you do not need to connect it to an amplifier in order to produce sounds. Its onboard amplification system is powerful enough for small venues, restaurants, etc.

Furthermore, the FR-7x comes with a rechargeable battery pack (Ni-Mh) so that you do not need to connect it to a wall outlet.

### PBM (Physical Behavior Modeling)

The FR-7x V-Accordion is based on Roland's sound generation technology called "PBM" (Physical Behavior Modeling) whose sonic result is very close to the sound of traditional accordions.

### Super realistic sounds

All sounds the FR-7x produces were obtained by sampling the most popular traditional acoustic accordions, allowing you to switch from an Italian jazz accordion to German folk, French musette or a historic bandoneon sound – without changing your technique. Different tuning systems are also available.

The FR-7x is also equipped with orchestral sounds that can be used in combination with traditional accordion sounds – complete with full bellows articulation and unique keyboard modes (Solo, Dual, High and Low as well as "M" variants of these modes). The orchestral sounds can be freely assigned to the desired register for optimum flexibility. You can also assign other orchestral sounds to the registers.

### Tonewheel organ sounds

Thanks to its tonewheel organ sound engine, the FR-7x allows you to play amazing organ sounds like an organ player by using the treble (TW Upper), chord (TW Lower) and bass (TW Pedal) sections.

### Drum sounds

You can also use the FR-7x to play simply drum parts with you left hand by assigning drums and percussion sounds to the bass and chord buttons.

### Sound expansion

The FR-7x provides two internal memories that allow you to add new sounds.

### Sophisticated bellows response

Faster response and higher sensitivity and precision plus detection of bellows opening/closing with new bellows pressure sensing circuitry.

A bellows resistance regulator knob allows you to adjust the bellows' inertia to your preference.

### Audio player and recorder on a connected USB storage device

The FR-7x provides an audio player function that can play back mp3 and WAV files on a connected USB storage device. You can also record your performances as WAV files.

### Intuitive user interface

The FR-7x comes with an organic LED display for instant and clear visual feedback thanks to a new graphic interface.

### The digital advantage

The V-Accordion includes all functions and sounds of a traditional accordion, thus conveying a really natural feel and sound. Yet it also provides the advantages only an electronic musical instrument can give you:

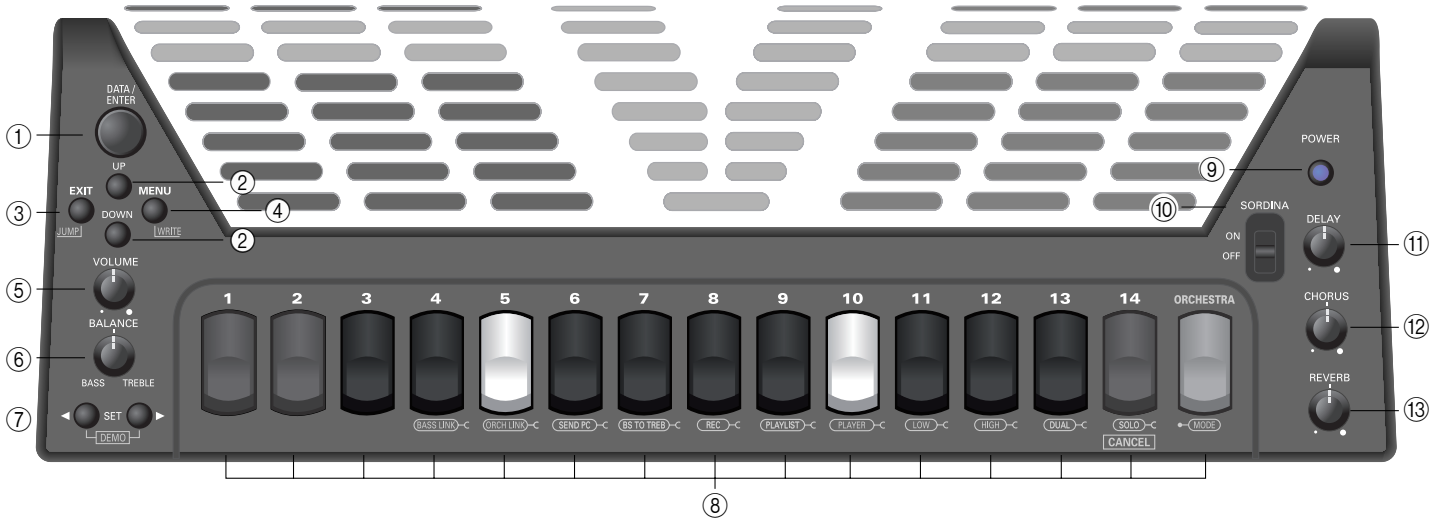
- reduced overall weight;
- possibility to choose among a wide variety of sounds;
- you can create and customize the accordion timbres (program your own sounds);
- you can choose among various bass button operation modes (Minor 3rd Free Bass, 5th, Bayan, North Europe, Finnish);
- tuning stability over time and wear resistance of all mechanical parts;
- you can sound in a different key than the one you are playing in (transpose function);
- you can play with headphones, i.e. without disturbing your neighbors or family.

### Superb performance flexibility

The V-Accordion allows you to control external MIDI-compatible instruments. The treble keyboard and chord/bass buttons are velocity-sensitive, while the bellows controller provides more articulation possibilities than any other MIDI keyboard, MIDI wind instrument, etc., you may know.

# 3. Panel descriptions

## Treble control panel




① **DATA/ENTER knob**
This knob allows you to scroll through and select menu pages, and to modify parameter values. It also allows you to start/stop an external MIDI device (see p. 93).

② **UP/DOWN buttons**
On the main page, [UP] and [DOWN] allow you to select 9 important functions.

When the menu is displayed, [UP] and [DOWN] are used to scroll menu pages.

③ **EXIT/JUMP button**
The [EXIT/JUMP] button allows you to return to the main page. After selecting a menu function, briefly pressing [EXIT/JUMP] takes you back to a higher level. Press it again to return to the main page.

By holding down [EXIT/JUMP] while the main page is displayed, you activate the JUMP function (see p. 62).

④ **MENU/WRITE button**
This button allows you to select the FR-7x's MENU environment where you can set and view all available functions. By holding down [MENU/WRITE], you activate the WRITE function, which allows you to save your settings.

⑤ **VOLUME knob**
This knob allows you to set the V-Accordion's overall volume.

⑥ **BALANCE knob**
This knob allows you to set the balance between the Bass and the Treble sections. Turn it towards "BASS" to decrease the Treble section's volume. Turn it towards "TREBLE" to decrease the Bass section's volume.

⑦ **SET buttons**
These two buttons allow you to choose among 80 accordion Sets. Each Set contains suitable settings for all sections (accordion, orchestral/tonewheel organ, drums).

⑧ **Treble/Orchestra registers**
The Treble section contains 14 registers (switches) + ORCHESTRA selector that allow you to select the desired sound.

**Note:** In ORCHESTRA mode registers [1]~[13] provide access to two sounds (A/B). To select a "B" sound, press the corresponding register twice.

**Note:** By pressing and holding any register, you can switch off the Treble section. Press another register to switch it back on.

⑨ **POWER button**
Press this button to switch the V-Accordion on (the button lights) and off (button dark).

**Note:** The FR-7x is automatically switched off after 10 minutes of inaction to save battery power. This can be changed, however (see p. 92). Be aware that any unsaved changes are lost when the FR-7x is switched off by that function.

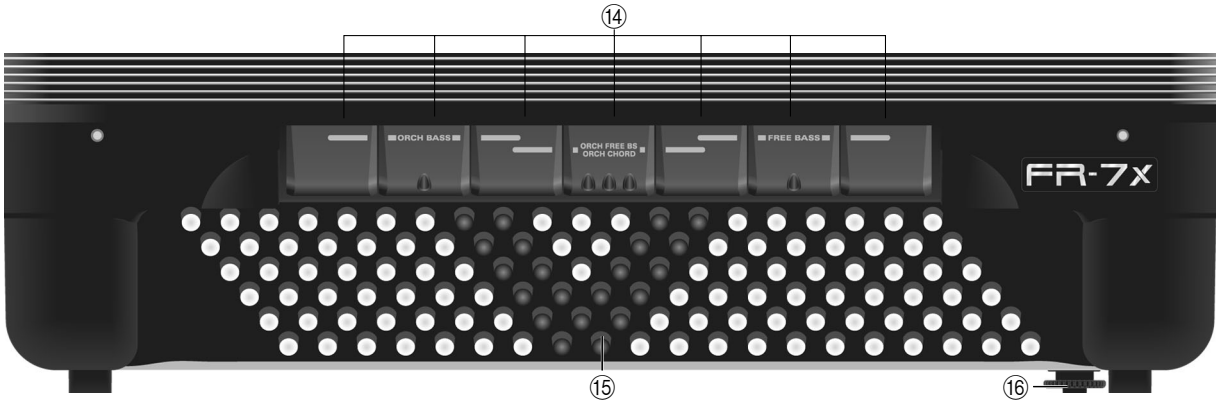
⑩ **SORDINA switch**
This ON/OFF switch allows you to switch the simulation of the wooden resonance chamber on and off.

⑪ **DELAY knob**
The FR-7x contains three digital effects that can be used simultaneously. This knob is used to set the level of the delay (echo) effect (see p. 85).

⑫ **CHORUS knob**
Use this knob to set the level of the chorus effect (see p. 83).

⑬ **REVERB knob**
Use this knob to set the level of the reverb effect (see p. 82).

## Bass control panel




⑭ **Bass registers**
These switches allow you to select the desired bass mix.

**Note:** By pressing and holding any register, you can switch off the Bass (or Free Bass) section. Press another register to switch it back on.

⑮ **Bass and chord buttons**
These 120 buttons are used to play bass notes and chords They are velocity-sensitive). They also allow you to play drum sounds.

⑯ **Bellows resistance and air button**
This wheel allows you to specify the bellows' inertia (the force needed to push and pull it). See page 21.
By pressing it you can purge the air that still remains in the bellows after playing.

## Display and master bar

⑰ **Master bar**
In most cases, this bar (which you can press) recalls a treble register you specify. In Dual, High or Low mode, however, it allows you to switch the Orchestra section on and off.

On the button-type model, the Master bar can also be used for Aftertouch messages.

⑱ **Display**
This organic LED display shows information related to your operation.

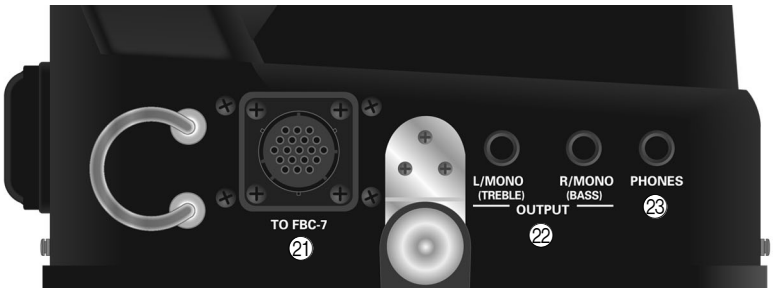
## Battery compartment and USB port

⑲ **Battery compartment**
This is where you install the supplied battery pack (see p. 16).

⑳ **USB port cover**
The FR-7x's USB port allows you to connect a USB storage device. It can be used to record your playing, to play back audio files (MP3 and WAV) and to save and load settings.

**Note:** Use USB memory sold by Roland. We cannot guarantee operation if any other USB memory is used.

## Connection panel




㉑ **TO FBC-7 socket**
Use the supplied cable to connect this socket to the supplied FBC-7 power supply/footswitch unit/battery charger.

㉒ **OUTPUT L/MONO (TREBLE) & R/MONO (BASS) sockets**
These sockets can be connected to an amplifier, a mixing console or a wireless system.

If you use both connectors, the FR-7x's output is stereo. If you only use one jack (connected to the "L" or "R" socket), the FR-7x's output is mono.

**Note:** If you don't plan to use a commercially available wireless system, consider connecting the FR-7x to the FBC-7 when you need to connect it to an external amplifier.

**Note:** Connecting jacks to these sockets does not mute the internal speakers.

㉓ **PHONES socket**
This is where you can connect optional stereo headphones (Roland RH-series). Connecting a pair of headphones mutes the internal speakers.

## Connection panel of the FBC-7

① **POWER ON switch**
Press it to switch the FBC-7 on and off.

**Note:** This switch only switches on the FBC-7. To switch on the FR-7x, use its [POWER] button.

② **AC connector**
This is where you need to connect the supplied power cable. See also page 18.

③ **MIDI THRU/OUT/IN sockets**
Use these sockets to connect the FR-7x to external MIDI gear (see p. 107).

④ **OUTPUT R/MONO & L/MONO sockets**
Connect these sockets to an external amplifier or mixing console. For stereo operation, be sure to connect both jacks.

⑤ **EXPRESSION PEDAL socket**
This is where you can connect an optional EV-series expression pedal (see p. 58).

⑥ **TO V-ACCORDION socket**
Use the supplied 19-pin cable to connect this socket to your FR-7x.

**Note:** See also "Using the FBC-7" on p. 58 for additional functions of the FBC-7.

# 4. Before you start using the FR-7x

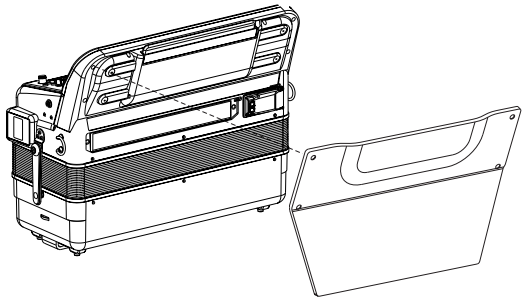
## Installing the battery pack

*The FR-7x comes with a rechargeable battery pack that is needs to be installed when you first unpack the FR-7x. You can also decide to use the FBC-7 instead (see "Connecting the FR-7x to the supplied FBC-7").*

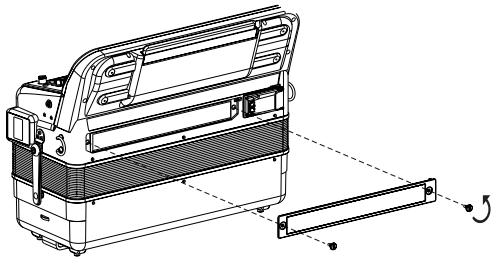
(1) Set the FR-7x upright as shown in the illustration below.

(2) Prepare a coin.

(3) Remove the cushion located between the Treble keyboard and the bellows.



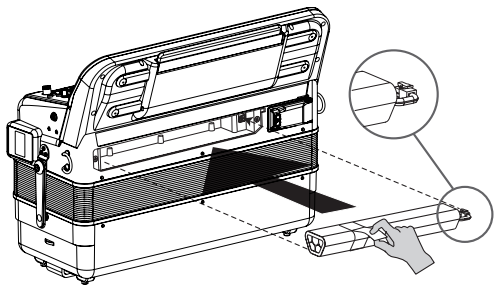
(4) Use the coin to loosen the two screws of the battery pack compartment cover.



(5) Remove the cover from the FR-7x's battery pack compartment.
**Note:** While the compartment cover is open, the FR-7x cannot be switched on.

(6) Pull out the battery connection cable on the right side.

(7) Connect the FR-7x's cable to the battery pack and insert the battery pack into the FR-7x's compartment.



(8) Arrange the strip on the battery pack in such a way that it will not prevent you from installing the battery pack compartment cover.

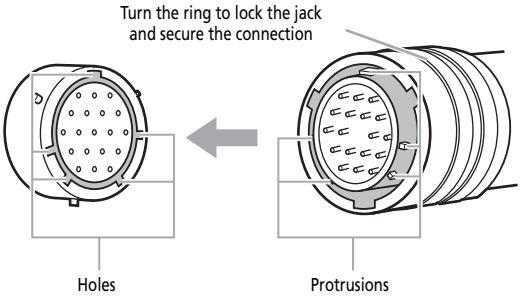
(9) Close the FR-7x's battery compartment and re-install the cushion.
**Note:** Be sure to tighten the two screws all the way to establish firm contact between the compartment cover and the instrument. Otherwise, you won't be able to use your FR-7x.

## Connecting the FR-7x to the supplied FBC-7

*Your FR-7x comes with an FBC-7 footswitch unit that doubles as power supply for your V-Accordion and also allows you to recharge a battery pack.*
*If the rechargeable battery pack is installed, you can also play your instrument without connecting it to the FBC-7.*

**Note:** See "About the FBC-7" on p. 58 for details about using the FBC-7.

(1) Connect the supplied 19-pin cable to the FR-7x.




The 19-pin cable can only be connected in one way, so you can't go wrong. Just be sure to align the protrusions on the jack with the corresponding holes on the FR-7x's socket.

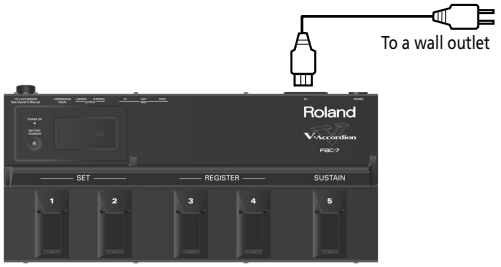
(2) Connect the other end of the 19-in cable to the FBC-7.

### Connecting the FBC-7 to a wall outlet

*This is only necessary if you connected the FR-7x to the FBC-7.*

**Note:** To prevent malfunction and/or damage to speakers or other devices, always turn down the volume, and turn off the power on all devices before making any connections.

(1) Connect the FBC-7's AC INLET socket to a wall outlet.



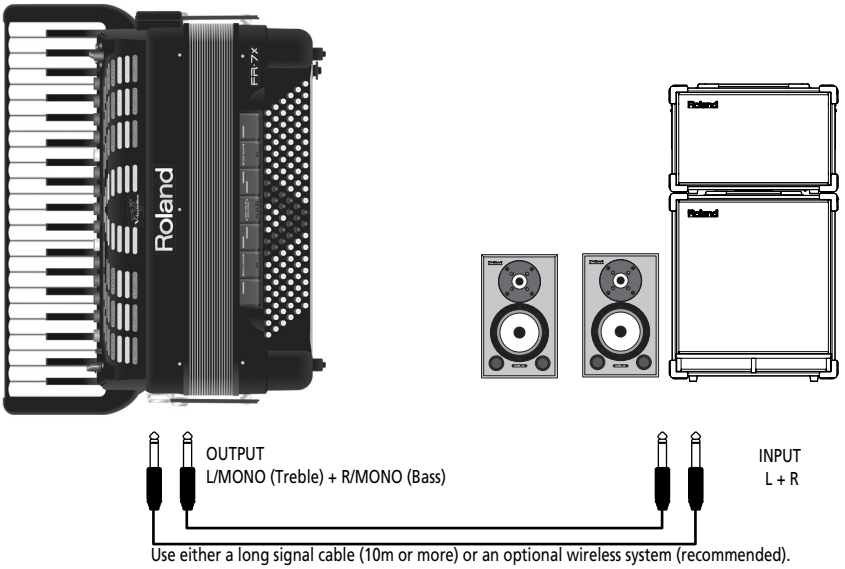
# Other connections

*The FR-7x can be used without any connections to either an amplification system or the FBC-7 power supply/battery charger unit.*

## Connecting the FR-7x to an amplification system

If you are using the supplied rechargeable battery pack and need to connect the FR-7x to a PA system or mixer, we recommend using a commercially available wireless system to avoid using excessively long signal cables.
The FR-7x is equipped with an internal speaker system and therefore does not need to be connected to an amplifier at all.

You can also use a pair of headphones (Roland RH-series). See "Listening through headphones" on p. 19.




The FR-7x's sounds have been arranged in such a way as to provide a **natural stereo image**. If you connect the V-Accordion to a mixing console, set the PAN control of the input to which the OUTPUT L socket (treble section) is connected to "11 o'clock". Set the PAN control of the channel to which the OUTPUT R socket (bass & chord section) is connected to "3 o'clock" to preserve this balance. Something like this:

. This setting can be changed, however (see p. 90).

**Note:** The FR-7x's OUTPUT sockets are also available if you connect the FR-7x to the FBC-7. Never connect them to any of the FBC-7's sockets.

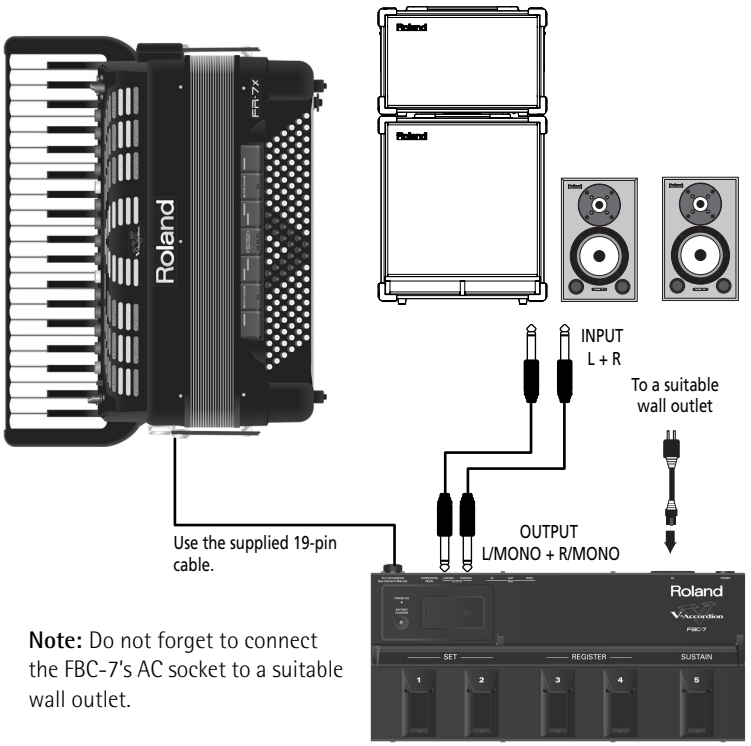
**Note:** If you use a commercially available wireless transmitter, the FR-7x's output signals may distort. In that case, change the FR-7x's output level (see p. 92).

## Connecting the FR-7x to the supplied FBC-7 and an amplification system

If you prefer not to use the supplied battery pack, you need to connect the V-Accordion to the FBC-7 using the supplied cable. That cable powers the FR-7x, transmits pedal messages and sends the FR-7x's audio signals to the OUTPUT L/MONO & R sockets on the FBC-7.

While using the FBC-7, there is no real need to connect the OUTPUT sockets on the FR-7x to an external amplifier. Connect the FR-7x as shown in the illustration. See also "Connecting the FR-7x to the supplied FBC-7" on p. 16.

**Note:** This connection is required if you wish to take advantage of the FR-7x's MIDI functions (see p. 107).




**Note:** Do not forget to connect the FBC-7's AC socket to a suitable wall outlet.

# Switching the power on and off

The power-on procedure depends on whether you are using a battery pack or the FBC-7 Foot Pedal/DC Power/Battery Charger Unit.

### ■ Important notes

- Before connecting the FR-7x to an amplification system, be sure to switch off both the FR-7x and the external device.
- Connect the FR-7x's OUTPUT sockets to the line input(s) of your amplifier or mixer.
- After establishing the connections, first switch on the FR-7x, then the amplifier or mixer.

## If you are using the battery pack (without the FBC-7)

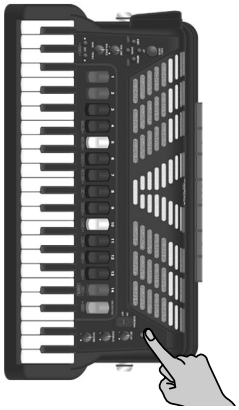
**Note:** Only use the battery pack that either came with your FR-7x or that you purchased from your Roland dealer. Using other batteries can severely damage the FR-7x or FBC-7. Roland assumes no responsibility for damages caused by batteries that have not been explicitly approved. Such damages are not covered by Roland's warranty regulations.

**Note:** When operating on battery power the main page displays a battery icon that informs you about the remaining power (three bars means the battery pack is fully charged). The message "LOW BATTERY. PLEASE RECHARGE!" will be displayed when battery power gets too low. Replace or recharge the battery pack as soon as possible (see p. 59).

### ■ Turning the power on

(1) Turn the VOLUME knob all the way to the left to minimize the volume.

(2) Press the FR-7's POWER button to switch it on (it lights).



(3) Adjust the volume to an appropriate level.

### ■ Turning the power off

(1) Turn the VOLUME knob all the way to the left to minimize the volume.

(2) Press the POWER button again so that it goes dark.

**Note:** Expected battery life under continuous use: Ni-MH: 8 hours. This figure will vary depending on the actual conditions of use.

## If the FR-7x is connected to the FBC-7

Once the connections have been completed, turn on the power to your various devices in the order specified. By turning on devices in the wrong order, you risk causing malfunction and/or damage to speakers and other devices.

### ■ Turning the power on

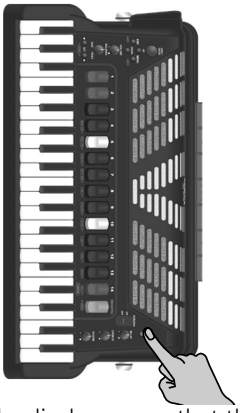
(1) Connect the FR-7x to the FBC-7 using the supplied 19-pin cable (see p. 16). Also connect the FBC-7 to a wall outlet.

(2) Press the FBC-7's POWER ON button to switch it on.

The POWER ON indicator on the FBC-7's top panel lights red.

(3) Turn the FR-7x's VOLUME knob all the way to the left to minimize the volume.

(4) Press the FR-7x's POWER button (it lights) to switch it on.



The icon in the display means that the FR-7x is powered by the FBC-7.

(5) If connected, switch on your amplification system.

(6) Adjust the volume to an appropriate level.

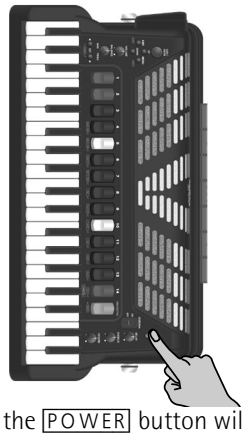
**Note:** This unit is equipped with a protection circuit. A brief interval (a few seconds) after power up is required before the unit will operate normally.

### Turning the power off

(1) Turn the FR-7x's VOLUME knob all the way to the left to minimize the volume.

(2) If connected, switch off your external amplification system.

(3) Press the FR-7x's POWER button to switch it off (it goes dark).



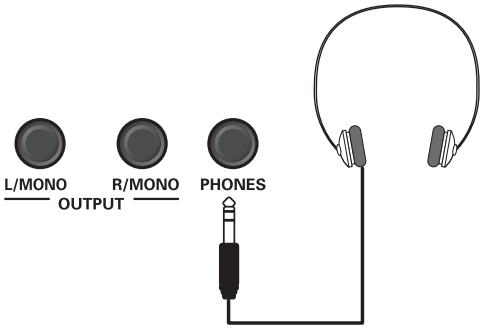
The display and the POWER button will go dark and the power will turn off.

(4) Press the FBC-7's POWER ON button to switch it off.

**Note:** If you need to turn off the power completely, first turn off the POWER ON button, then unplug the power cord from the power outlet.

## Listening through headphones

*You can use headphones to enjoy the FR-7x without disturbing those around you, such as at night.*




(1) Plug the optional headphones into the PHONES socket located on the FR-7x's connection panel.
**Note:** The FR-7x's speakers are switched off when you connect headphones.

(2) Use the FR-7x's VOLUME knob to adjust the headphone volume.

#### ■ Cautions when using headphones

- To prevent damage to the cord's internal conductors, avoid rough handling. When using headphones, mainly try to handle either the plug or the headset.
- Your headphones may be damaged if the volume of a device is already turned up when you plug them in. Minimize the volume before you plug in the headphones.
- Excessive input will not only damage your hearing, but may also strain the headphones. Please enjoy music at an appropriate volume.

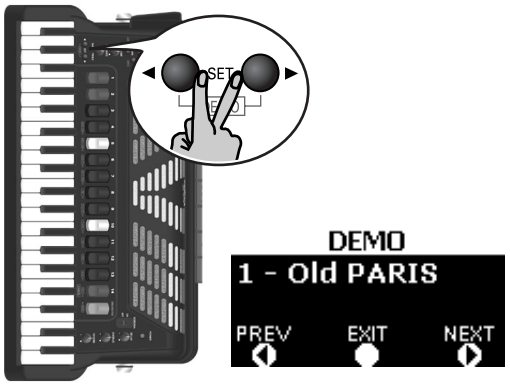
# 5. Listening to the demo songs

*The FR-7x contains indeed several of demo songs that illustrate its wide variety of sounds and applications. Here is how to listen to the demo songs:*

(1) Switch on the FR-7x.
See "Switching the power on and off" on page 18.
The display now looks more or less as follows:

Let us agree to call this page the "**main page**".

(2) Simultaneously press and hold the SET ◄► buttons to jump to the following display page:

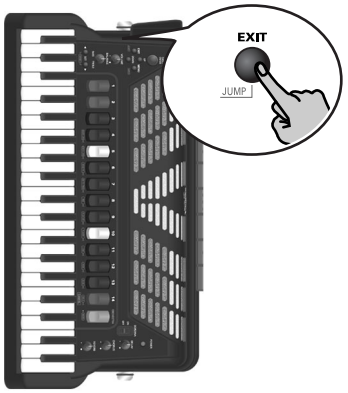



Playback starts automatically with the first demo song (there are 35 demo songs in all). See the table on page 126.

(3) Use the SET ◄► buttons to select another demo song.

(4) Use the VOLUME knob to change the volume if it is too loud or too soft.

(5) Press EXIT/JUMP (or again SET ◄ and ► simultaneously) to leave demo mode.



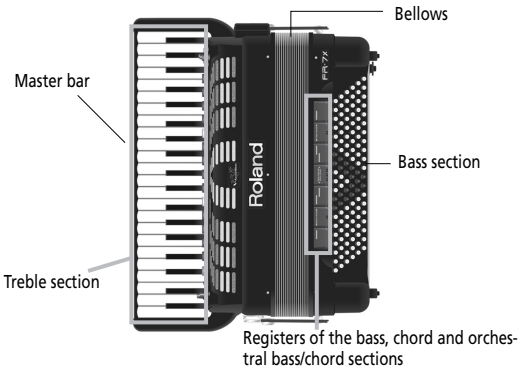

**Note:** All rights reserved. Unauthorized use of this material for purposes other than private, personal enjoyment is a violation of applicable laws.
**Note:** No data for the music that is played will be output from MIDI OUT.

# 6. Basic operation of the FR-7x

*Let us first take a look at how the FR-7x is organized and how it is operated. The FR-7x is far more powerful than even the finest accordion collection, yet the Roland engineers have done their utmost to allow even casual musicians to take advantage of its power.*

## The sections of your FR-7x

*Let's briefly look at the various "sections" of your instrument, as that will help you understand how your V-Accordion works.*




■ **Treble section (right-hand manual)**

This section is normally used for playing the melody. There are two keyboard types: a piano keyboard and a button type.

The FR-7x's treble section is velocity sensitive and also provides aftertouch.

**Note:** On the button-type model, aftertouch messages are generated with the Master bar.

■ **Bass section**

This section is normally used to play the accompaniment. It always uses buttons. There are two general categories: one is called "Stradella", and the other "Free Bass". The FR-7x allows you to use either type.

The "Stradella" system, also called the "standard bass system" uses the first 2 (or 3) button rows to play bass notes. The remaining button rows are used to play chords.

If you select the "Free Bass" system, all buttons are used to play chords.

The FR-7x's bass section is velocity sensitive.

■ **Bellows**

The bellows is an important part of the accordion. The movement of the bellows indeed lends expression and dynamics to the sound. Several techniques are available, one of which is called "bellows shake" (rapid opening and closing movements).

The bellows' inertia can be set with the resistance regulation and air button.

■ **Master bar**

On a traditional accordion, the Master bar recalls the "Master" register. The FR-7x allows you to use the Master bar more flexibly:

- In accordion mode, it recalls a treble register of your choice (see "9.8 Master Bar Recall" on p. 86).
- In orchestra mode, it switches the ORCHESTRA part on and off.

Only for the *button-type model*:

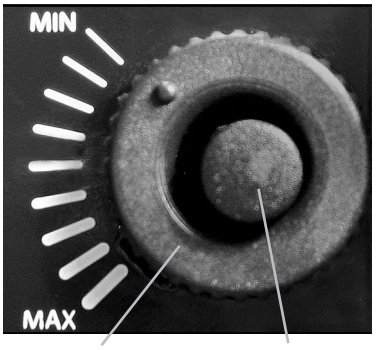
The FR-7x's Master bar has two functions:

- Pressing it gently allows you to set aftertouch values (on the piano-type model, aftertouch is generated by the keyboard).
- Press it more forcefully (at the end of the stroke) to use it in the same way as on the piano-type model (see above).

## Practical information

### Bellows resistance regulator

Your FR-7x is equipped with a bellows resistance regulator and air button that allows you to specify the bellows' inertia (the force needed to push and pull it).




Bellows resistance regulator. Press and turn to select the bellows' resistance.

Air button. Press to purge remaining air after playing.

Located next to one of the bellows clips and mounted onto the air button (which allows you to release remaining air from the bellows without producing sound). Each position corresponds to a lighter (turn towards "MAX") or stronger (turn towards "MIN") inertia. Press the wheel and rotate it to choose the setting that feels most comfortable for you.

The air button allows you to purge the remaining air from the bellows after closing it (pressing it in).

### Bass strap

The FR-7x's bass strap, which is used to move the bellows in and out, is made of leather. Its slack can be adjusted according to your preference by rotating the adjuster (see the illustration). Turn it to one side to tighten the bass strap, and to the other to loosen it.

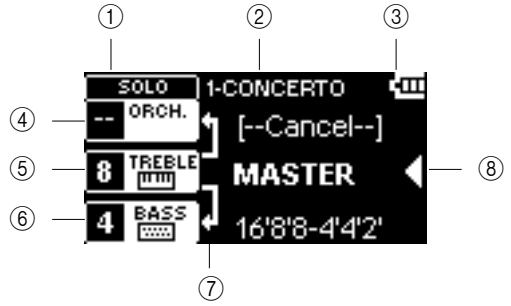
## About the main page

*With the exception of the display and the additional buttons and knobs, the FR-7x looks and feels like a conventional accordion. The display contains important clues about the settings that are currently in effect.*

What's shown in the display depends on the function you select. When you switch on the FR-7x, or if you press the [EXIT/JUMP] button several times, the main page appears.

In some cases, it may also reappear automatically after changing a parameter. The main page must be displayed whenever you wish to play the FR-7x without changing any of its "internal" settings.

A typical main page display looks like this:




The exact contents of the display depend on the Set that is currently selected and on how the various sections and performance functions are set. The ①~⑧ fields, however, are always there:

① **Orchestra mode**

② **Name and number of the currently selected Set**

③ **Battery level/power source indicator**
Shows whether the FR-7x is working on the battery pack or connected to the FBC-7. If you are working with the battery pack, this field also indicates the remaining battery power.

④ **Selected Orchestra register**
A bold line below the Orchestra register number means that a sound of group "B" is selected (see "Orchestral sounds for the treble section" on p. 29).

⑤ **Selected Treble register**

⑥ **Bass, Free Bass, Orchestra Bass, Orchestra Chord, Orchestra Free Bass register**
Only one of the two available Bass sections (Free Bass or Bass) can be active at any one time.

⑦ **Link symbols**
These symbols mean that the Orchestra (upper entry) and Bass registers change whenever you select a different Treble register (page 68). The Bass Link function also applies to the Orchestra Chord section (or the Orchestra Free Bass section).

⑧ **Part Select indicator**
This indications tells you whether the Treble keyboard plays the accordion or orchestral sound.

**Note:** The information shown in the display may change when you rotate a knob or press a button. In such cases, however, the main page reappears after a few seconds.

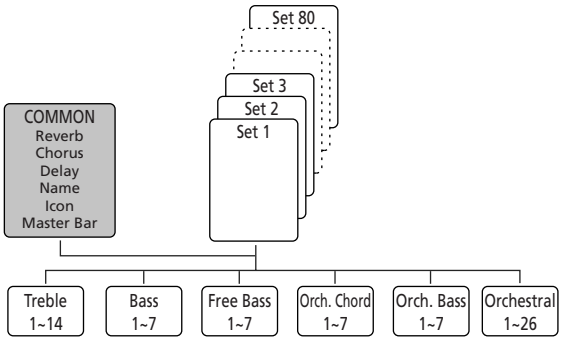
# 7. Using Sets

*The FR-7x is a "virtual" accordion. It recreates the sounds of various accordion instruments and can even generate orchestral sounds (like trumpet, flute, etc.), organ and drum sounds.*

The sections discussed on page 21 contain several functions you can set. Let us agree to call those functions "parameters".

Each section has its own parameters. You can save your settings and recall them whenever you need them.

**The various sections are combined into "Sets"**. That way, you only need to select one memory (the Set) in order to save and recall the settings of all sections.




There are about 40 Set memories that already contain useful settings right out of the box. But you can replace them with your own settings. (And if 80 Sets are not enough, you can archive and load new sets using a USB memory).

Sets are like the trunk of a car that contains several accordion instruments (bandoneon, musette, etc.). The instruments themselves can be recalled via the registers.

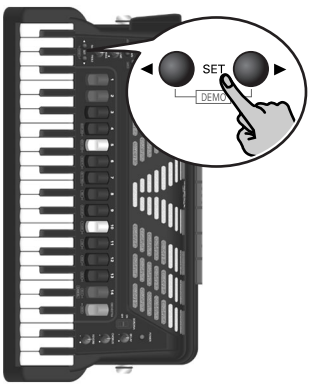
There are 14 Treble registers, 7 Bass, Free Bass, Orchestra Chord, Orchestra Free Bass, and Orchestra Bass registers, and 26 Orchestra registers per Set. they allow you to change the footage combinations.

At the factory, the FR-7x's Sets are programmed to allow you to decide whether you want to recall orchestral sounds, virtual organ sounds and/or drum sounds.

Unlike its predecessor (the FR-7), the FR-7x allows you to assign any of the 49 orchestral sounds to whichever register you like (see p. 51).

Let us now look at how to select Sets, thereby recalling other accordion sounds, orchestral sounds (including tonewheel organ sounds) and drum sounds.

(1) Use the SET ◄► buttons on the FR-7x or the SET ([1], [2]) footswitches on the FBC-7 (if it is connected to the FR-7x) to select the desired Set.




To play **orchestral** sounds (violin, saxophone, trumpet, etc.), select **Set 30**.

To play the FR-7x's outstanding **tonewheel organ** (TW) sounds, select **Set 37**.

To play a **drum part** simply by pressing the bass and chord buttons in the bass section, select **Set 36**.

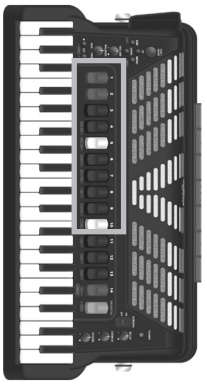
(2) Again press a SET ◄► button to select other sounds.

### Direct Set selection

If you already know which Set you want to use, you can also select it directly:

(1) While the main page is displayed, press and hold the SET ◄ or ► button.

(2) Use the treble registers [1]~[10] to enter the number of the desired Set.



The [10] register is used to enter the number "0". To select Set "1", for instance, you need to press register [10], then register [1]. To select Set "37", first press register [3], then register [7].

**Note:** If you only press one register ([5], for example), the FR-7x automatically selects that Set after ±2 seconds.

# 8. Touring the FR-7x's accordion sections

*Let us now have a look at how to play the FR-7x's accordion sounds.*

## Treble section (right hand)

*The Treble section can be played using the 41-key "piano" keyboard (piano-type model) or the 92 treble buttons (button-type model).*

The sound it produces is determined by the register (1~14) you pressed last. This section can be used to play accordion sounds, orchestral sounds, or both.

Piano-type Button-type

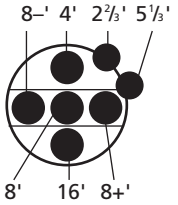
**Note:** By pressing and holding any register, you can switch off the Treble section. (Even in that case, the Treble section continues to send MIDI commands.) Press another register to switch it back on.

(1) **Connect the FR-7x (if necessary) and switch it on.**
See pages 17 and 18.

(2) **Press a treble register and start playing on the "piano" keyboard or the treble buttons.**
The FR-7x only produces sound if you move the bellows. When you don't move the bellows, you hear nothing at all (like on an acoustic accordion).
**Note:** When the FR-7x is controlled via MIDI, or when the "10.2 Bellows Curves" parameter on p. 86 uses a "Fixed" setting, there is no need to move the bellows.

(3) **Press one of the 14 registers to change the sound.**
The display briefly confirms your setting and indicates which footage you selected.

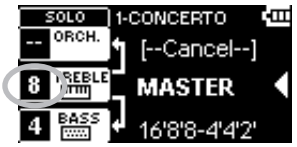
These indications refer to the octaves (vertical direction, ) and the number of slightly detuned reeds that are used (horizontal direction, ).
The detuned reeds are only available for the central 8' footage.



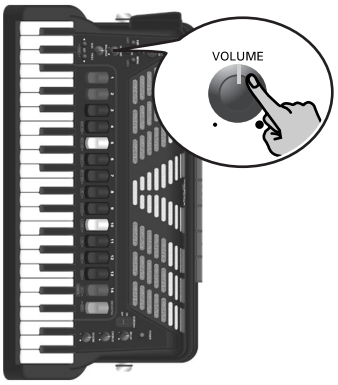

Black dots mean that the Cassotto function (see p. 66) is off, hollow dots mean that the Cassotto function is on. Here is what the registers and display indications mean (remember that the dots can either be black or white):

| Treble registers | | | |
|---|---|---|---|
| 1 | BASSOON | 8 | MASTER |
| 2 | BANDON | 9 | MUSETTE |
| 3 | CELLO | 10 | CELESTE |
| 4 | HARMON | 11 | TREMOLO |
| 5 | ORGAN | 12 | CLARINET |
| 6 | ACCORD | 13 | OBOE |
| 7 | VIOLIN | 14 | PICCOLO |

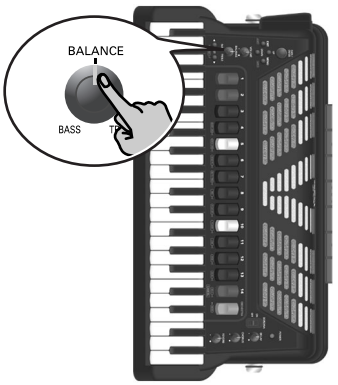
On the main page, the number of the selected register appears in the TREBLE field:



(4) If you think the sound is too loud or too soft, change the setting of the VOLUME knob.



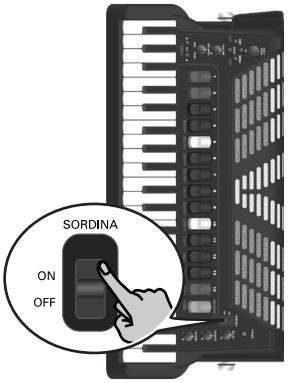

(5) If you still can't hear the Treble notes, set the BALANCE knob to the center position.




This knob is used to set the balance between the Treble and Bass registers. When it is turned all the way to BASS, the Treble section is inaudible. When you change the Balance setting, the display briefly confirms your setting:

### Using the Sordina

The SORDINA switch allows you to attenuate the sound (make it softer). On an acoustic accordion, this closes the wooden resonance chamber inside the instrument.



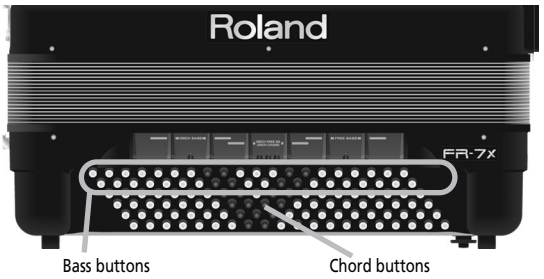

The FR-7x simulates this effect electronically.

When you switch on the Sordina, the display briefly confirms your selection:

**Note:** The Sordina only applies to the Treble section.

## Bass and chord section (left hand)

*The bass notes and chords section can be played via the "Stradella" buttons.*




The chords use the (sound) register selected for the Bass section – hence the name of this section. The "real" bass notes are assigned to the two circled rows. The remaining buttons are used to play chords.

The sound the bass section produces is determined by the register you press. This section can be used as "accordion", to play orchestral sounds, or both.

(1) Connect the FR-7x (if necessary) and switch it on.
See pages 17 and 18.

(2) Grab the FR-7x, press a register and start playing on the bass (button) keyboard.

The FR-7x only produces sound if you move the bellows.

**Note:** When the FR-7x is controlled via MIDI or if "10.2 Bellows Curves" on p. 86 uses a "Fixed" setting, there is no need to move the bellows.

**Note:** By pressing and holding any register, you can switch off the bass section. (Even in that case, the bass section continues to send MIDI commands.) Press another register to switch it back on.

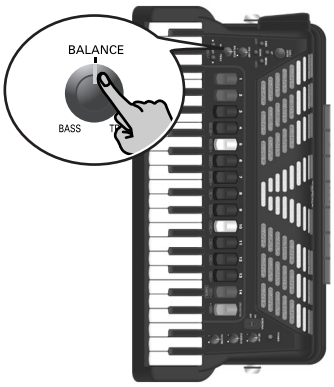
(3) Press another register to change the sound.
The display briefly confirms your setting and indicates which footage you selected:

These indications refer to the octaves (vertical direction) and the number of slightly detuned reeds that are used (horizontal direction).

On the main page, the number and name of the selected register appears in the BASS field:

(4) If you think the sound is too loud or too soft, you can change the setting of the VOLUME knob.

(5) If you still can't hear the bass and chord notes you are playing, change the BALANCE knob's setting.




This knob is used to set the balance between the Treble and Bass registers. When it is turned all the way to TREBLE, you won't be able to hear the Bass section.

**Note:** You can also play an orchestral sound using the chord buttons, while playing accordion with the bass buttons, and vice versa.)

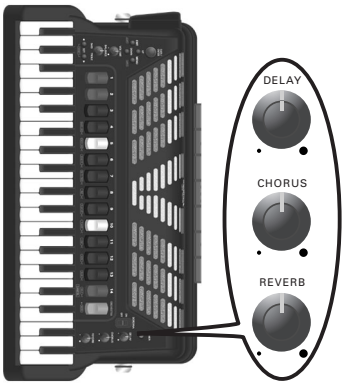
**Note:** The six buttons of the row closest to the FR-7x logo can be used to set the desired functions (see p. 88).

**Note:** You can also assign drum sounds to the bass (and chord) buttons and play them simultaneously with the accordion sound (see p. 72).

## Using the FR-7x's digital effects

While playing, you may have noticed that the accordion sounds were enhanced by effects (probably reverb). The effect settings are part of the parameters you can save for each Set independently.

The FR-7x contains 3 digital effects that apply to all sections:




| Effect | Explanation |
|---|---|
| Reverb | This effect gives the impression that you are playing in a concert hall, a church or a room. It adds "depth" to the sound. |
| Chorus | This effect gives the impression that several instruments of the same type are playing at the same time (it is similar to detuning several reeds of a register). |
| Delay | This effect creates echoes, i.e. repetitions. Short intervals (called "slapback") create an effect similar to reverb. Longer intervals, on the other hand, create real echoes. |

(1) **Use the DELAY, CHORUS or REVERB knob to change the level of de corresponding effect.**
Turn it counterclockwise (towards the small dot) if you don't need the effect in question.

Turn it clockwise (towards the big dot) to increase the effect's volume.

The display briefly shows the level you have set for the effects processor.

**Note:** The settings of these knobs apply to all sections.

After familiarizing yourself with the FR-7x's parameters, you will realize that these knobs should usually only be used as a last resort (i.e. on stage).

**Note:** You can program the effect level for each section separately and save those settings to a Set. See pages 67, 73, 75, 77, 78, 80 and 81.

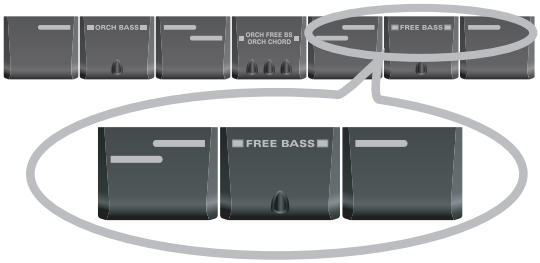
**Note:** In certain cases, changing the knob position of an effect may not produce any audible result. This is due to the Send Level settings of the sections (see page 67, for example). The knobs described above affect the output level of the effects processors.

# Playing in Free Bass mode

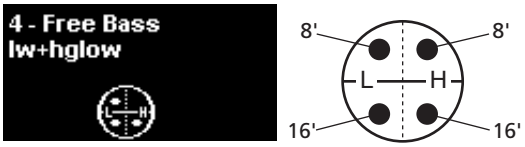
*The FR-7x provides a Free Bass mode, which is chiefly used by professionals who prefer to play the left-hand notes (Bass section) differently. In this mode, all bass buttons play bass notes – no chords.*

**Note:** See page 90 for how to select the note system for Free Bass mode. That setting is shared by all Sets.

(1) Simultaneously press the three registers labeled "FREE BASS".




The display now briefly responds with (depending on the Set you selected):




"L" refers to the low range and "H" to the high range. The exact ranges depend on the FREE BASS mode you selected. See also the illustration on page 91 where the high range is indicated by means of black buttons, and the low range by means of white buttons.

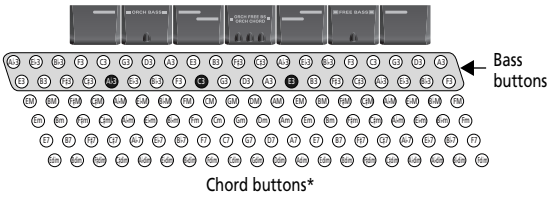
**Note:** See page 90 for the assignment of the bass buttons to the available Free Bass notes.

(2) Use the Bass registers to select another registration (if necessary).

(3) Press the three FREE BASS registers again to return to the normal Bass mode.

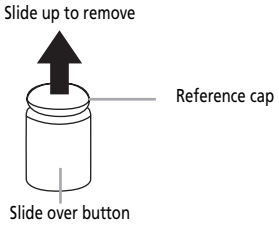
## Reference caps

The FR-7x is supplied with *several reference caps* (concave and with lines) designed to help you locate the bass and chord buttons without looking at them. At the factory, three caps are installed on the buttons shown in black in the illustration below. Feel free to remove them and to slide them over other buttons if that feels more comfortable.




(*) This can be changed to 3 bass and 3 chord rows. See "10.8 Bass&Chd Mode" on p. 89.

Here is what the caps look like:



# Playing the bass part with your right hand (Bass-to-Treble)

*The FR-7x provides a mode in which it can be used like a bassoon accordion. In this mode, the bass part is played with the right hand. The bass and chord buttons are inactive (a real bassoon accordion doesn't have bass/ chord buttons and can only be played with one hand).*

(1) Switch on the FR-7x.
See "Switching the power on and off" on page 18.

(2) Press and hold the [ORCHESTRA] register and press register [7] ("BS TO TREB").

(3) Use the Treble registers [1]~[14] to select the desired bass-to-treble sound.
There are seven accordion sounds and seven orchestral sounds. The numbers in the table below refer to the Treble registers you need to press.

| Bass-to-Treble sounds | | | |
|---|---|---|---|
| Accordion sounds | | Orchestral sounds | |
| 1 | Low | 8 | Acous.Bs |
| 2 | High | 9 | Bowed |
| 3 | Low+High | 10 | Finger Bs |
| 4 | Lw+HgLow | 11 | Fretless |
| 5 | LwLow+Hig | 12 | Picked Bs |
| 6 | HighLw+Hg | 13 | Tuba |
| 7 | LowHigh | 14 | Tuba Mix |

**Note:** Bass-to-Treble mode uses the FREE BASS (accordion sounds) and ORCHESTRA BASS (orchestral sounds). The orchestras sound assignments can be different for each Set.

(4) Start playing the bass part with your right hand.

(5) Press [ORCHESTRA] + register [7] again to leave Bass-to-Treble mode.
**Note:** The Bass-to-Treble mode status can be saved to the current Set.

# 9. Playing the FR-7x's orchestral sounds

*The FR-7x contains 49 orchestral sounds (of which 26 can be assigned to the registers), 32 tonewheel organ sounds for the treble section, 32 tonewheel organ sounds for the chord section and 16 tonewheel organ sounds for the bass buttons. In addition, you can play simple drum parts with your left hand.*

## Orchestral sounds for the treble section

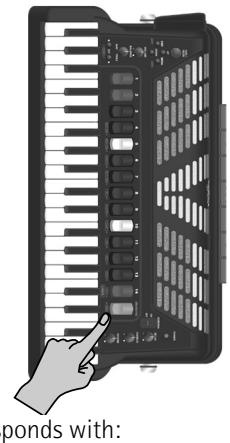
*The orchestral sounds of the Treble section can be played in isolation or together with the selected accordion sound.*

The FR-7x's treble section allows you to select 26 orchestral or tonewheel organ sounds for each Set (13 + 13). The first 13 sounds can be recalled by first pressing the [ORCHESTRA] register and then a register [1]~[13]. Let us agree to call this set "group A".

The 13 sounds of the second ("group B") can be selected by pressing the treble register in question once again.

**Note:** Only one orchestral sound can be selected at any one time.

(1) Press the [ORCHESTRA] register.



The display responds with:

(2) Press one of the registers to select the desired orchestral sound (see the table below) of the "A" group.
Press the register again to select a sound of the "B" group.
This activates the Orchestra part. The display changes:

The arrow moves from the "TREBLE" to the "ORCH" line. This means that the Treble registers can now be used to select orchestral sounds.

**Note:** The sound name may be different on your instrument.

The display briefly shows both the name of the sound you selected and the number of the register you pressed:

By default, the 26 available orchestral sounds and associated registers are:

| Orchestral Treble sounds | | | |
|---|---|---|---|
| 1A | Trombone | 1B | Trumpet |
| 2A | Tenor Sax2 | 2B | Alto Sax |
| 3A | Clarinet | 3B | Oboe |
| 4A | Harmonica | 4B | Mute Harm |
| 5A | Violin | 5B | Pizzicato |
| 6A | Flute 1 | 6B | Pan Flute |
| 7A | HighLand* | 7B | Zampogna* |
| 8A | TIPLJAZZ | 8B | BLUES |
| 9A | AMERICA | 9B | POPULAR |
| 10A | JazzScat1 | 10B | Strings |
| 11A | Mandolin | 11B | Vibe |
| 12A | Ac. Guitar | 12B | Nylon & Steel |
| 13A | Ac. Piano | 13B | El. Piano |

* See "About the 'HighLand' and 'Zampogna' sounds" on p. 30.

**Note:** These assignments have been programmed at the factory and can be changed (see p. 51), meaning that any orchestral sound can be assigned to any register.

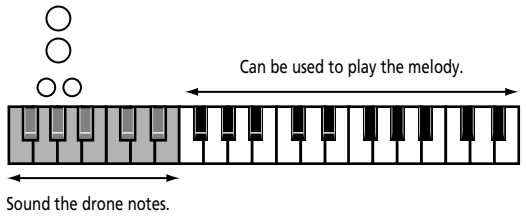
(3) Play a few notes on the treble keyboard.
You will hear the selected orchestral sound.

(4) Press the [ORCHESTRA] register again to return to the treble section's accordion sound.
The keyboard icon in the upper right corner (see above) and the arrow return to the "TREBLE" field, which means that the treble keyboard will now play the selected accordion sound.

## About the 'HighLand' and 'Zampogna' sounds

Your FR-7x contains two bagpipe-instrument sounds, one called "HighLand", the other called "Zampogna". The instruments on which those sounds are based use one or several drone notes over which the melody is played.

When you select one of these sounds, the lowest octave on the Treble keyboard is assigned to the drone notes.




Here is how the drone function works:

- If you press a single gray key (see the illustration), only that note is held. You can release the key immediately after playing the note – it will be held indefinitely.
- If you press two (or more) keys simultaneously, those notes are held (the drone function is polyphonic).
- To switch off the currently sounding drone note(s), either press another key in the gray area (switch to another drone note) or press the key(s) of the sounding drone notes again to stop the drone.

## Velocity and aftertouch

### ■ Velocity

The treble keyboard of the piano-type model is **velocity sensitive**. The volume and timbre of the notes played by the ORCHESTRA section depend on how hard/fast you press the treble keys (for orchestral sounds).

**Note:** The Treble accordion section does not respond to velocity information generated by the keyboard. To vary its volume and timbre, simply press/pull the bellows harder and softer (like on a "real" accordion).

### ■ Pressure sensitivity (Aftertouch pitch)

The treble keyboard detects whether the musicians is continuing to exert pressure after the initial strike of a key.

On the **button-type** model, you can use the Master bar to simulate an aftertouch effect: play a note, and keep holding the corresponding button while you gently press the Master bar.

For some orchestral sounds and the treble accordion section, this effect allows you to bend the pitch down (temporarily lower the note), see "2.11 Aftertouch Pitch" on p. 67.

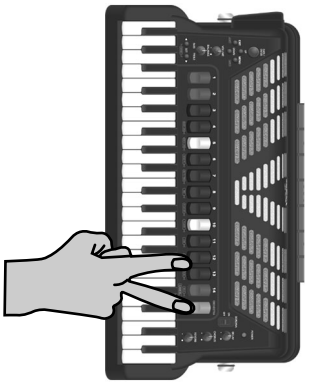
If you select an organ sound, aftertouch can be used to switch between the fast and slow Rotary effect speeds.

**Note:** This aftertouch effect applies to all notes that are sounding simultaneously. (MIDI buffs call this "channel aftertouch".)

## Selecting ORCHESTRA mode

The selected ORCHESTRA sound can be played in isolation or together with the treble accordion sound. There are several combinations: SOLO, DUAL, HIGH and LOW.

(1) Press and hold the [ORCHESTRA] register and press treble register [11], [12], [13] or [14] to select the desired mode.



### ■ SOLO mode (register [14])

When you switch on the ORCHESTRA section (by pressing the [ORCHESTRA] register and selecting a sound), you only hear the orchestral instrument sound. Press CANCEL [14] to return to the Treble accordion sound.

### ■ DUAL mode (register [13])

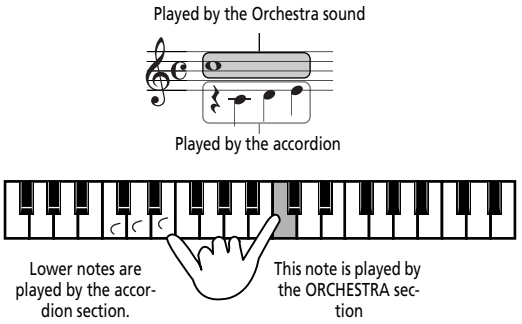
The orchestral sound is added to the treble accordion. Each note you play sounds an accordion and the selected instrument playing in unison.

Just as a reminder: here, both the ORCH and TREBLE fields contain a keyboard icon to indicate that they sound simultaneously.

### ■ HIGH mode (register [12])

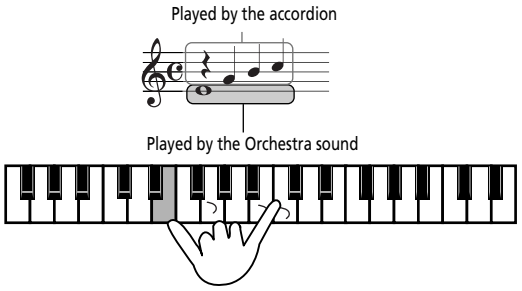
If you select this mode and play just one note, you hear the orchestral sound. If you keep holding that key or button while pressing another (lower) key or button to its left, the highest note (the one you keep holding) is played by the orchestral sound. Lower notes, however, are played by the treble accordion sound. This is perfect for situations where you need to play chords and a solo line using different sounds.

Something like this:


Played by the Orchestra sound
Played by the accordion
Lower notes are played by the accordion section.
This note is played by the ORCHESTRA section

■ **LOW mode (register 11)**

This is the opposite of HIGH: notes above the one whose key you are holding down are sounded by the accordion register. This can be used in situations where the melody (or counter-melody) lies above the notes you wish to hold.




The display briefly confirms your selection.

(2) Again play a few notes and listen to the result.

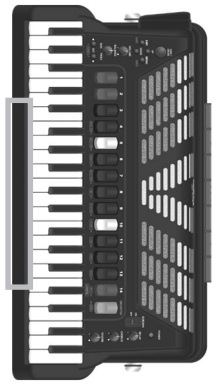
**Note:** The ORCHESTRA mode setting can be saved to a Set (see p. 103). The saved mode is recalled when you activate the ORCHESTRA part.

## Quickly adding and muting the orchestral sound

After activating the ORCHESTRA section and selecting a mode, you can play certain phrases using the accordion sound and then add the selected ORCHESTRA sound to it when you repeat such a phrase.

**Note:** The following switches the Orchestra part on and off in DUAL, HIGH or LOW mode. The treble accordion part goes on sounding, however.

(1) Press the Master bar that protrudes from underneath the Treble keyboard to switch the ORCHESTRA part on or off.



The keyboard icon in the "ORCH" field appears when the ORCHESTRA section is on, and disappears when the ORCHESTRA section is off (see the illustration below).

Look which field contains a keyboard icon, then press the Master bar again and look at the display. Play a few notes to understand what happens.

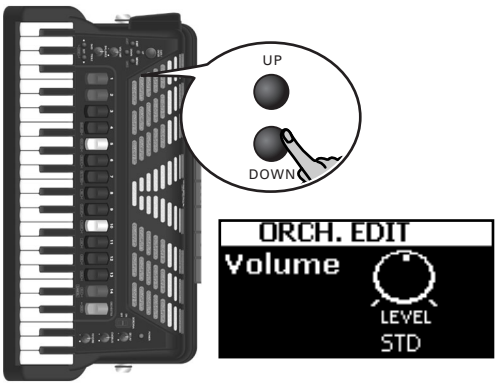
## Setting the volume of the (treble) orchestral sound

There may be times (in DUAL, HIGH or LOW mode) when the ORCHESTRA sound is too loud or too soft with respect to the treble accordion sound. In that case, you can change its volume:

(1) Switch on the ORCHESTRA part.

See "Orchestral sounds for the treble section" on p. 29.

(2) On the main page, press the DOWN button once.




(3) Use the DATA/ENTER knob to set the desired value.

This parameter has a setting range of "Off", –40~+40. The "STD" means that the Orchestra part uses its "normal" volume. Negative values (–) make the ORCHESTRA part softer, while positive values (+) make it louder.

(4) Return to the main page by pressing EXIT/JUMP.

To return to a state where only the Treble accordion section sounds:

(5) Press the CANCEL register to turn the FR-7x into a normal accordion again.

To activate the ORCHESTRA part again, repeat steps (1) and (2) on page 29.

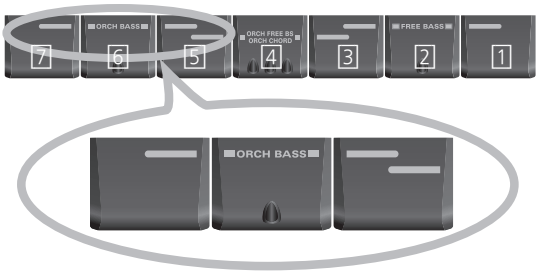
# Orchestral sounds for the bass section

*The FR-7x's orchestral functionality actually comprises four sections: one for the Treble keyboard (called "Orchestra") and three for the Bass buttons (called "Orchestra Bass/Orchestra Chord/Orchestra Free Bass").*

The orchestral bass part can be used instead of the bass section (thus replacing the accordion sound played by the bass rows of the button keyboard). Again, the assignments programmed at the factory can be replaced with your own preferred assignments. Furthermore, you can assign TW organ sounds to the bass registers (see p. 52).

The ORCH BASS part **only applies to the bass rows** (the ones closest to the bellows) and has no effect on the chord buttons.

(1) Simultaneously press the three registers labeled "ORCH BASS".




**Note:** The numbers shown in the illustration above do not appear on the registers themselves. They have been added for your reference.

The display now briefly responds with an image similar to the following:

(2) Use the Bass registers to select the desired sound.

| Orchestra Bass sounds | | | |
|---|---|---|---|
| 1 | Acous.Bs | 5 | Picked Bs |
| 2* | Bowed* | 6* | Tuba* |
| 3 | Finger Bs | 7 | Tuba Mix |
| 4 | Fretless | | |

**Note:** The dynamics of sounds marked with an asterisk (*) can only be controlled by bellows movements. Those sounds are not velocity sensitive. For the other sounds, see also "10.16 Orchestra Bs&Ch Touch" on p. 92.

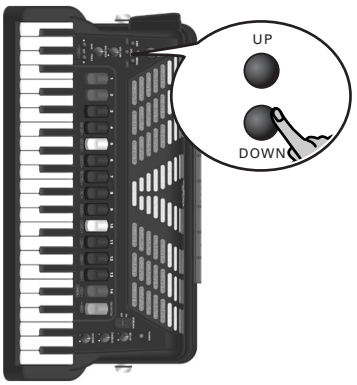
(3) Press the three ORCH BASS registers again to return to normal bass mode.

### Setting the volume of the ORCH BASS sound

There may be times when the Orchestra Bass sound is too loud or too soft with respect to the other sounds you can play simultaneously. In that case, you can change the ORCH BASS section's volume:

(1) Select ORCH BASS mode by simultaneously pressing the three registers labeled "ORCH BASS".

(2) On the main page, press the [DOWN] button three times.




The display shows:

(3) Rotate the [DATA/ENTER] knob to set the desired value.
This parameter has a setting range of "Off", -40~+40. "STD" means that the ORCH BASS part uses its "normal" volume. Negative values (-) make the ORCH BASS part softer, while positive values (+) make it louder.

(4) Return to the main page by pressing [EXIT/JUMP].
**Note:** You can also assign drum sounds to the bass buttons and play them simultaneously with the orchestral sound (see "3.7 Bass Drum" on p. 72).

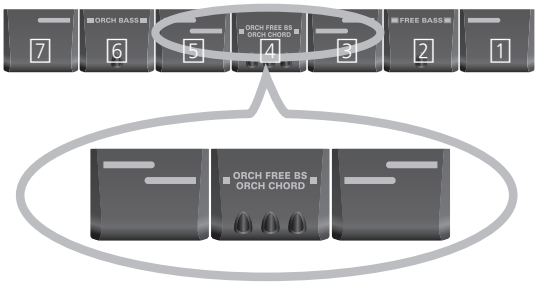
(5) Press the three ORCH BASS registers again to return to the normal Bass mode.

# Orchestral sounds for the Chord section

The ORCH CHORD part can replace the accordion sound played by the *chord rows* of the bass keyboard.

The ORCH CHORD part **only applies to the chord rows** and has no effect on the bass rows. The ORCH CHORD part is not available in Free Bass mode (because there are no chord buttons in that mode).

(1) Simultaneously press the three registers in the middle ("ORCH CHORD").




**Note:** The numbers shown in the illustration above do not appear on the registers themselves. They have been added for your reference.

The display now briefly responds with an image similar to the following:

(2) Use the Bass registers to select the desired sound.

| ORCH CHORD sounds | | | |
|---|---|---|---|
| 1 | Trombone | 5 | Jazz Scat1 |
| 2 | Alto Sax | 6 | Ac. Guitar |
| 3 | Clarinet | 7 | Ac. Piano |
| 4 | TYPLJAZZ | | |

(3) Press the three registers in the middle ("ORCH CHORD") again to return to normal chord mode.

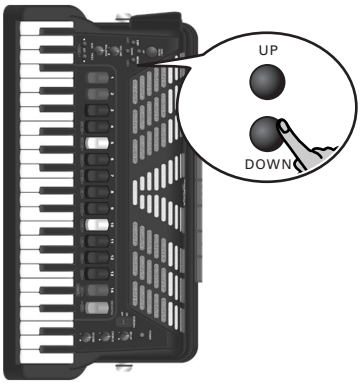
## Setting the volume of the ORCH CHORD sound

There may be times when the orchestral chord sound is too loud or too soft with respect to the other available sections. In that case, you can change its volume:

(1) Simultaneously press the three registers in the middle ("ORCH CHORD").

(2) Press the [EXIT/JUMP] button to return to the main page.

(3) On the main page, press the [DOWN] button twice.




The display shows:

(4) Use the [DATA/ENTER] knob to set the desired value.
This parameter has a setting range of "Off", -40~+40. "STD" means that the ORCH CHORD part uses its "normal" volume. Negative values (-) make the ORCH CHORD part softer, while positive values (+) make it louder.

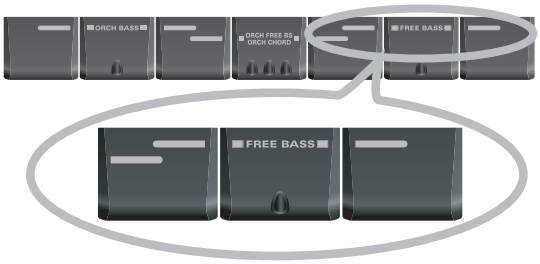
(5) Return to the main page by pressing [EXIT/JUMP].

(6) Press the three registers in the middle ("ORCH CHORD") again to return to normal (accordion) chord mode.

# Orchestral sounds for the Free Bass section

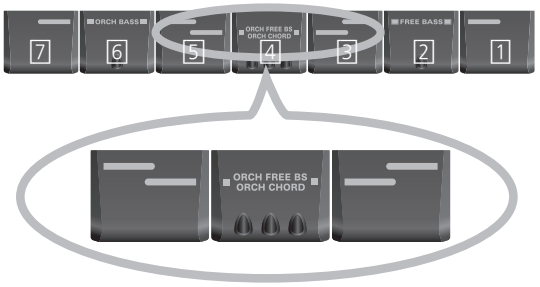
The orchestral Free Bass part can replace the accordion sound played by the button keyboard while Free Bass mode is active. In that case, all bass buttons play bass notes – no chords.

(1) Simultaneously press the three registers labeled "FREE BASS" to switch to the accordion mode of the same name.




This is not necessary if you are already in Free Bass mode.

(2) Simultaneously press the three registers in the middle ("ORCH FREE BS").




**Note:** The numbers shown in the illustration above do not appear on the registers themselves. They have been added for your reference.

The display now briefly responds with an image similar to the following:

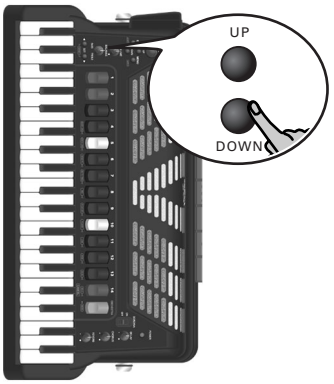
(3) Use the Bass registers to select the desired sound.

| ORCH FREE BS sounds | | | |
|---|---|---|---|
| 1 | Trombone | 5 | TYPLJAZZ |
| 2 | Clarinet | 6 | Ac.Guitar |
| 3 | Oboe | 7 | Ac.Piano |
| 4 | Flute1 | | |

## Setting the volume of the ORCH FREE BS sound

There may be times when the orchestral Free Bass sound is too loud or too soft with respect to the treble accordion and/or orchestral sound. In that case, you can change its volume:

(1) On the main page, press the [DOWN] button four times.




The display shows:

**Note:** This volume setting cannot be changed if the ORCH FREE BS sound is not in use.

(2) Use the [DATA/ENTER] knob to set the desired value.
This parameter has a setting range of "Off", –40~+40. "STD" means that the ORCH FREE BS part uses its "normal" volume. Negative values (–) make the ORCH FREE BS part softer, while positive values (+) make it louder.
You can save the new value (and the remaining changes you make). See page 103.

(3) Return to the main page by pressing [EXIT/JUMP].

(4) To switch off the ORCH FREE BS section, press the "ORCH FREE BS" registers again to return to normal Free Bass mode.
Press them yet again to leave Free Bass mode and return to Bass mode.

# 10. Other practical functions

*Let us now have a look at the first "purely electronic" functions of your FR-7x. In this chapter, we will discuss functions that may be new to you but may come in handy once you know what they do and how they work.*

## General remark

The functions discussed below can be selected via the front panel, because you may need them at regular intervals.

Any changes you make are not saved automatically. If you want to keep them, you must save them (see p. 103).

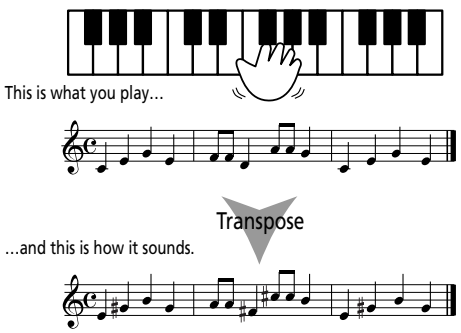
**Note:** The functions discussed in this chapter can also be set using the FR-7x's menu.

## Transpose

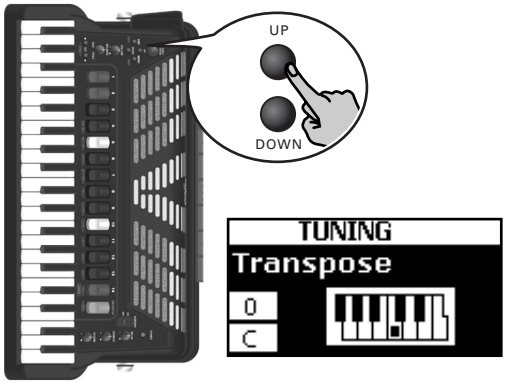
*The FR-7x contains a Transpose function that allows you to change the key of the music you are playing.*

The advantage of this system is that you can play a song in E major (for example), while using the fingering of the C major scale (for example). This may come in handy when you are used to playing a given song in one key and suddenly need to play it in a different key.

Let's look at an example:




(1) While the main page is displayed, press the [UP] button once.




(2) Rotate the [DATA/ENTER] knob to select the desired key (transposition).
The setting range is –6~+5 semi tones. Select "0" to switch off the transposition.

(3) Press [EXIT/JUMP] to return to the main page.

## Musette Detune

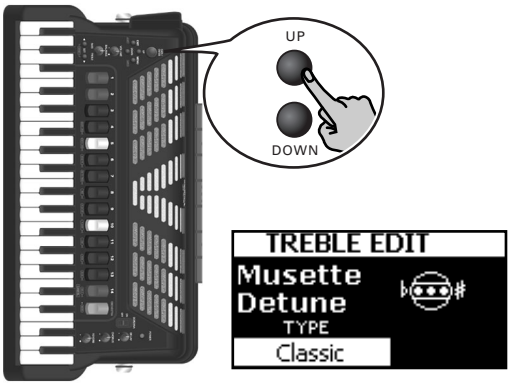
*You probably know that an accordion's 8' Treble register may consist of 2 or even 3 reeds that are usually tuned apart to provide a richer sound (accordionists call it the "musette effect"). One reed is tuned slightly above, the other slightly below the correct pitch, and the third (if available) is tuned "properly".*

Tuning reeds is a specialist job and usually not performed by accordion players themselves.

On the FR-7x, however, "tuning" the "reeds" (that do not really exist) is a matter of turning the [DATA/ENTER] knob.

**Note:** This function is only available for the treble section.

(1) While the main page is displayed, press the [UP] button twice.




(2) Rotate the [DATA/ENTER] knob to select the a different tuning for the treble "reeds".
The possibilities are: Off (no detune), Dry, Classic, F-Folk, American L, American H, North Eu, German L, D-Folk L, Italian L, German H, Alpine, Italian H, D-Folk H, French, Scottish.

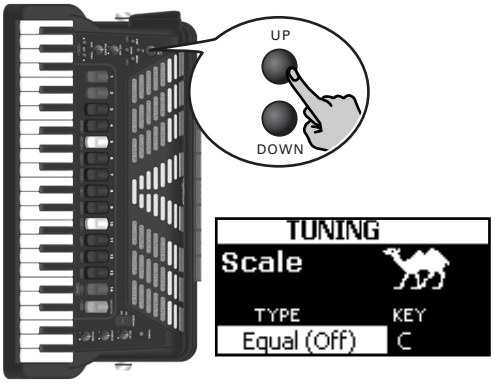
(3) Press [EXIT/JUMP] to return to the main page.

# Scale (Tuning)

*Almost every music culture has its own accordion variety. Arabic, Indonesian and other musical cultures do not use the equal temperament that is favored in Europe, the Americas, etc.*

The FR-7x features a "Scale" parameter that allows you to select the tuning system that best fits the music you want to play. If the tuning system you need is not among the factory settings, you can program it yourself (see "1.4 Scale Edit" on p. 64), save it to a User1~3 memory and then select it here.

(1) While the main page is displayed, press the [UP] button three times.




(2) Rotate the [DATA/ENTER] knob to select the a different tuning system.
The possibilities are:

| Scale | Description |
|---|---|
| Equal (Off) | This tuning divides each octave into 12 equal steps (intervals). |
| User 1~3 | These settings refer to the tuning systems programmed by yourself (or someone else). See "1.4 Scale Edit" on p. 64 for details. |
| Arabic 1 & 2 | These two settings refer to Arabic tuning systems. Select "1" to lower the E and B notes by a quarter tone (–50 cents). "2" represents a scale where the E and A are tuned down a quarter tone. |
| Just Major | This is a classical (western) tuning that resolved the ambiguity of fifths and thirds. Quite beautiful sonorities are produced with chords, but the scale is unbalanced, so it is not well-suited for melodies. |
| Just Minor | This is a just scale for pieces in minor keys. |
| Pythagorean | This system was invented in ancient Greece. It resolves the ambiguity of fourths and fifths. Though thirds are somewhat imperfect, melodies sound clearer. |
| Mean-Tone | A temperament that adds some compromises to the just temperament and facilitates transposition. |
| Werckmeister | A combination of the Mean Tone and Pythagorean temperaments, this tuning allows for playing in any key. |
| Kirnberger | As a result of improvements made to the Mean Tone and Just temperaments, this tuning system is relatively tolerant towards transposition and can be used to play in all keys. |

Except for "Equal", you also need to specify the root/fundamental ("C" for major and "A" for minor) according to the key of the song to be played.

(3) Press the [DATA/ENTER] knob to activate the "KEY" field (so that it is displayed in reverse).

(4) Turn the [DATA/ENTER] knob to select the desired root note (C~B).

(5) Press [EXIT/JUMP] to return to the main page.

# Noise Edit (Valve & Button)

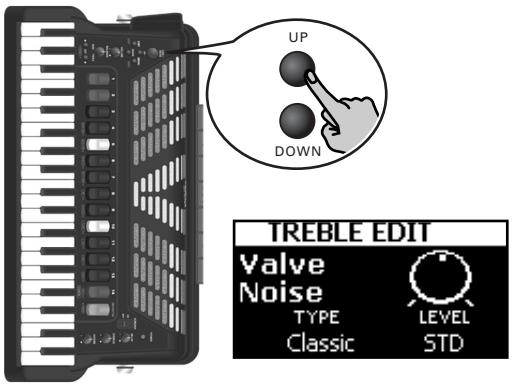
*You will probably agree that electronic sounds must not only reproduce the basic timbre of an existing sound, but also the original instrument's behavior and typical "noises" in order to be perceived as authentic.*

An accordion, produces mechanical valve and button noises (clicks) that cannot be suppressed on an acoustic instrument.

On the FR-7x, the volume of those noises can be changed if you think they are too prominent or too soft. Note that the parameters on the page shown below belong to two different MENU sections and can be found on separate menu pages: "Valve Level" is a Treble parameter, "Button Level" is a Bass/Free Bass parameter.

### ■ Treble Valve Noise edit

(1) While the main page is displayed, press the [UP] button four times.



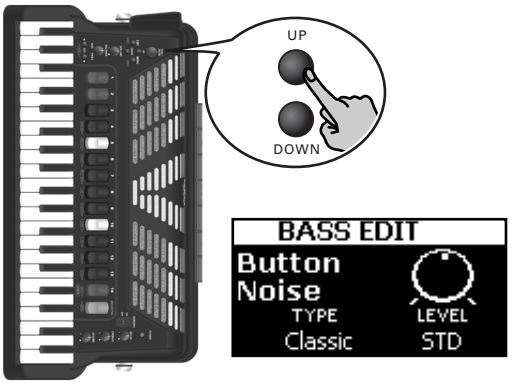

(2) Rotate the [DATA/ENTER] knob to select the desired noise level.
This parameter has a setting range of "Off', -40~+40. A negative (-) value decreases the level of the noise parameter, a positive (+) value increases it. Select "STD" to return to the factory value, and "Off" if you do not need the noise in question.

(3) Press the [DATA/ENTER] knob to select the "TYPE" parameter and rotate it to select the accordion type.
The possibilities are: Bandoneon, I-Folk, I-Folk 2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk 2, Classic 2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic 3, Bajan.

(4) Press [EXIT/JUMP] to return to the main page.

### ■ Bass Button Valve Noise edit

(1) While the main page is displayed, press the [UP] button five times.




(2) Rotate the [DATA/ENTER] knob to select the desired noise level.
This parameter has a setting range of "Off', -40~+40. A negative (-) value decreases the level of the noise parameter, a positive (+) value increases it. Select "STD" to return to the factory value, and "Off" if you do not need the noise in question.

(3) Press the [DATA/ENTER] knob to select the "TYPE" parameter and rotate it to select the accordion type.
The possibilities are: Bandoneon, I-Folk, I-Folk 2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk 2, Classic 2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic 3, Bajan.

(4) Press [EXIT/JUMP] to return to the main page.

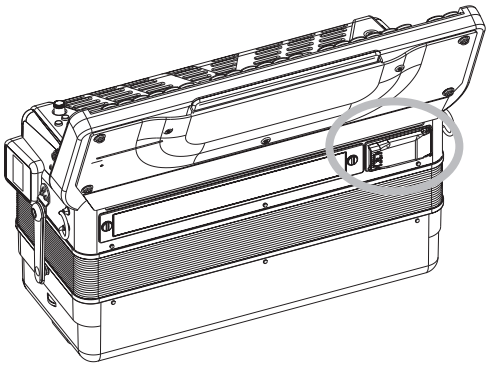
**Note:** This parameter has no effect on the FREE BASS, ORCH BASS or ORCH FREE BASS sections.

# 11. Using the audio player

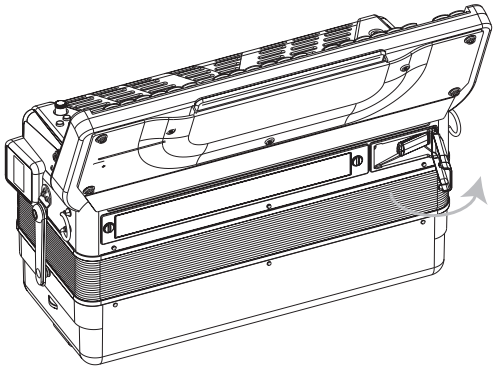
*Your FR-7x is equipped with a USB port to which you can connect an optional USB memory. The audio files on such an optional USB memory can be played back through the FR-7x's internal speakers (and transmitted to its audio outputs). In addition, you can record your playing as audio data in the WAV format (see "Recording your performance as audio data" on p. 47).*

## Connecting an optional USB memory

(1) Put the FR-7x down (if you are currently playing it) and turn it around.
The FR-7x's USB port is located next to the battery compartment.



(2) Press the two sides of the USB compartment cover (where it says "PRESS TO OPEN") and pull the cover open.
The compartment opens, revealing the location where the USB memory needs to be inserted.



(3) Insert an optional USB memory with the mp3 or WAV file you want to play back into the port.
The USB memory can only be connected in one direction. Insert the USB memory without applying excessive force.

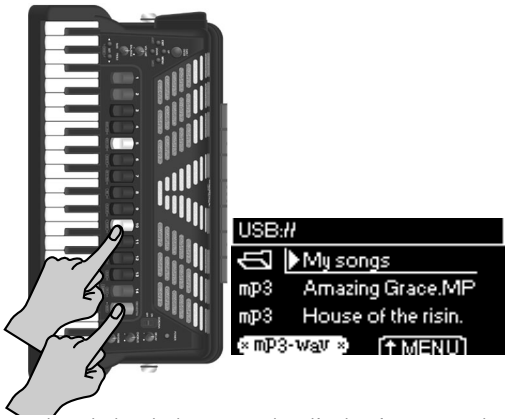
(4) Close the USB compartment cover.

## Playing back audio files

*The FR-7x can play back audio file in the mp3 and WAV format only directly from a USB memory you connect. See page 8 for a description of supported files.*

### Playing back audio files

(1) Press and hold the [ORCHESTRA] register and press register [10].




If you already loaded a song, the display jumps to the "AUDIO PLAYER" page. In that case, press the [EXIT/JUMP] button to view the contents of your USB memory.

(2) If the songs are located inside a folder, select the folder by rotating the [DATA/ENTER] knob and pressing it to view the folder's contents.
You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(3) Rotate the [DATA/ENTER] knob to select the audio file you want to listen to.

(4) Press the [DATA/ENTER] knob to confirm your selection.
The display changes to:

(5) Press the [DATA/ENTER] knob to start playback.
You can play the FR-7x while listening to the audio file.

**Note:** Playback can also be started and paused with an FBC-7 footswitch (see p. 88)

(6) To pause playback, rotate the [DATA/ENTER] knob to select the ⏸ icon, then press [DATA/ENTER].
To continue playback, select the ▶ icon with the [DATA/ENTER] knob, then press the knob to start playback.

(7) To stop playback, rotate the [DATA/ENTER] knob to select the ■ icon, then press [DATA/ENTER].

(8) To move to a different position, rotate the [DATA/ENTER] knob to select one of the following icons and press it.

| Icon | Meaning |
|---|---|
| ◀◀ | Rewind in steps of 2 seconds |
| ⏮* | Return to the beginning of the selected audio file. If you press the [DATA/ENTER] knob again, you will jump to the beginning of the preceding song (in descending alphabetical order). |
| ▶▶ | Fast-forward in steps of 2 seconds. |
| ⏭* | As for ⏮, but the alphabetical order is reversed (ascending). |

* This function can also be assigned to an FBC-7 footswitch (see p. 88).

(9) To select a different song, press the [EXIT/JUMP] button and return to step (3).

### Changing the playback volume

You can simply press the [UP]/[DOWN] buttons to change the song's volume. A second approach is as follows:

(1) While the "AUDIO PLAYER" page is displayed, rotate the [DATA/ENTER] knob to select the [VOL] icon.

(2) Press the [DATA/ENTER] knob.
The display changes to:

(3) Rotate the [DATA/ENTER] knob to change the "VOLUME" setting (0~127).

(4) Press the [EXIT/JUMP] button to return to the "AUDIO PLAYER" page.

## Playlist function

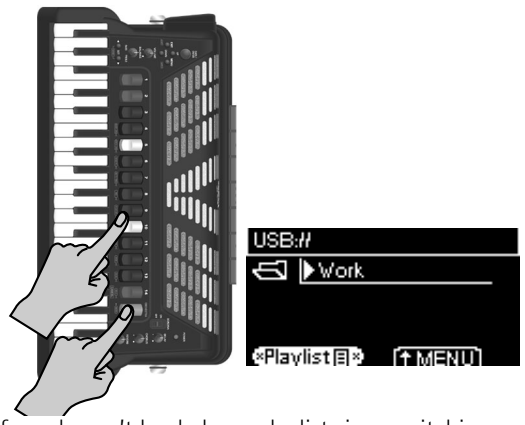
*The Playlist function allows you to prepare lists of mp3 and/or WAV audio files you want to play back in succession.*

### Programming your playlists

**Note:** Playlists "know" where the referenced audio files are stored (they remember the file path). We therefore urge you never to move mp3 or WAV files to different locations after compiling a playlist.

(1) Insert the optional USB memory that contains the desired song files into the USB port.
See "Connecting an optional USB memory" on p. 38.

(2) Press and hold the [ORCHESTRA] register and press register [9].




If you haven't loaded any playlist since switching on the FR-7x, the display may now show the names of the playlists already available on the USB memory.

If you have loaded a playlist, press the [EXIT/JUMP] button to see the contents of the USB memory.

(3) Press the [MENU/WRITE] button.

(4) Press the [DATA/ENTER] knob to confirm the new playlist.
You have just created a new playlist, which is still empty and therefore looks like this:

Playlists consist of "steps" to which you can assign one song each.

(5) Press the [DATA/ENTER] knob.

The display shows:

(6) If the song you want to assign is located in a folder, rotate the DATA/ENTER knob to select the name of the folder, then press the DATA/ENTER knob.
**Note:** To leave the current folder and return to a higher level, select the ".. (level up)" entry at the top.

(7) Select the song by rotating the DATA/ENTER knob.

(8) Press the DATA/ENTER knob to confirm you selection.
This takes you back to the following page. The song is assigned to step 01 and step 02 becomes the last one of your list (-----END-----):

(9) Select the "-----END-----" line and repeat steps (5)~(8) above to add the required song steps.

# Saving your playlist

## Preparation for saving

(1) After compiling your playlist, and while the "EDIT" page is displayed, press the MENU/WRITE button.
The display changes to:

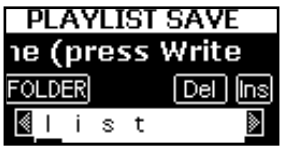
The name of the selected playlist appears next to the "EDIT" message (top line).

(2) Rotate the DATA/ENTER knob to select "SAVE", then press the DATA/ENTER knob.
The display changes to:

## Naming the playlist

(3) Press the DATA/ENTER knob.
The display changes to:

(4) Rotate the DATA/ENTER knob to select the name in the bottom line.




The first character of the default name is already selected (see the dark line below the first character).

(5) If necessary, select a different character position (indicated by a dark line) by rotating the DATA/ENTER knob.

(6) Press the DATA/ENTER knob to confirm your selection.

The selected character position is indicated by means of a dark underscore character.

(7) Rotate the DATA/ENTER knob to select the desired character, then press the knob to confirm your setting.
The new character now appears on a white background.

(8) Repeat steps (5)~(7) above to enter the remaining characters.

### ■ Deleting characters

(1) To delete a character, select it by rotating the DATA/ENTER knob.
The selected character is indicated by means of a dark underscore character.

(2) Press the EXIT/JUMP button.
The FR-7x automatically selects the "Ins" icon.

(3) Rotate the [DATA/ENTER] knob towards the left to select [Del].

(4) Press the [DATA/ENTER] knob to delete the selected character.
All characters behind the character you have just deleted move one position to the left to close the gap.

(5) To go on entering your name, rotate the [DATA/ENTER] knob to select the name field (bottom line).

### ■ Inserting characters

To insert a character before the currently selected character and push all subsequent characters one position to the right, select the character that should follow the character you are about to insert.

Example: To insert a character before the "s" in "Lovesong" (creating the name "Love song"), position the cursor on the "s". Here is the complete procedure:

(1) Select the name field (bottom line).

(2) Select the position where a character should be inserted by rotating the [DATA/ENTER] knob.
The selected character position is indicated by means of a dark underscore character.

(3) Press the [EXIT/JUMP] button.
The FR-7x automatically selects the [Ins] icon.

(4) Press the [DATA/ENTER] knob to insert an "A".

All characters on and after the current position move one position to the right.

(5) Rotate the [DATA/ENTER] knob to select the character that should replace the "A".

(6) Press the [DATA/ENTER] knob to confirm your selection.

## Saving the playlist

On the "PLAYLIST SAVE" page you can also specify where the file should be saved on your USB memory.

(1) Press the [EXIT/JUMP] button.
The FR-7x automatically selects the [Ins] icon.

(2) Rotate the [DATA/ENTER] knob towards the left to select [FOLDER].

**Note:** Skip to step (6) if you don't need to select a folder, because you want to save the file in the current folder.

(3) Press the [DATA/ENTER] knob to jump to the following page:

The display shows a page with an "OK" field and the folders.

(4) If you want to save your playlist in a different location, rotate the [DATA/ENTER] knob to select the location and press [DATA/ENTER] to confirm your selection.
To save the playlist at the highest (root) level, rotate the [DATA/ENTER] knob to select the ".. (level up)" entry.

(5) Press the [DATA/ENTER] knob on the "OK" field to confirm your selection.

(6) Press the [MENU/WRITE] button to save your playlist.
The display asks you to confirm your intention.

If you don't want to save your file, press [EXIT/JUMP] to return to the "PLAYLIST SAVE" page.

(7) Again press the [MENU/WRITE] button.
If a file of the same name already exists, you are asked whether you want to overwrite it.

To do so, press [MENU/WRITE] again.

The display briefly shows a "Function complete" message and then returns to the "PLAYLIST SAVE" page.

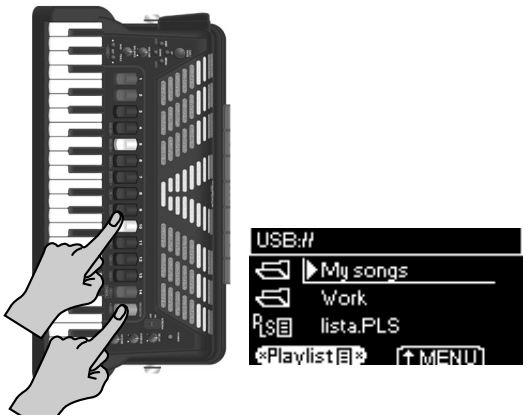
(8) Press the [EXIT/JUMP] button several times to return to the main page.
**Note:** This only saves the playlist (i.e. the references to existing song files). The song files themselves are not saved. On the other hand, if you delete a song that is referenced by a playlist step, playback stops at that (empty) step during playback and the "Song not found" message appears.

## Using playlists

*Here's how playlists can be used for your performances:*

(1) Insert the optional USB memory that contains the playlist file (and songs) you need into the USB port.

(2) Press and hold the [ORCHESTRA] register and press register [9].




If you haven't loaded any playlist since switching on the FR-7x, the display may now show the names of playlists already available on the USB memory. If you have loaded a playlist and you want to use another one, press the [EXIT/JUMP] button to see the contents of the USB memory.

(3) Rotate the [DATA/ENTER] dial to select the playlist you want to use.

(4) If the playlist you want to use is located in a folder, rotate the [DATA/ENTER] knob to select the name of the folder, then press the [DATA/ENTER] knob.

(5) Select the playlist by rotating the [DATA/ENTER] knob.

(6) Press the [DATA/ENTER] knob to confirm you selection.

The display shows the names of the songs used in the selected playlist.

(7) If you want to start with the first song, press the [DATA/ENTER] knob.
Otherwise, rotate the [DATA/ENTER] knob to select the desired song step from your playlist, then press the knob.

The display changes to:

The following functions are available:

| Icon | Explanation |
|---|---|
| ▶/⏸ | Allows you to play back/pause playback the current step. This icon changes to ⏸ during playback. |
| ■ | Allows you to stop playback. If the "CHAIN" function is on, the mp3 player jumps to the beginning of the next mp3 file. |
| ◀◀ | Allows you to rewind. |
| ▶▶ | Allows you to fast-forward. |
| ⏮ | Allows you to return to the beginning of the previous step (mp3 file). If you do so while playback is running, the mp3 player returns to the beginning of the current step (press it twice to jump to the beginning of the preceding step). |
| ⏭ | Allows you to jump to the beginning of the next step (mp3 file). If you do so while playback is running, the next song will be played back as soon as the current step is finished. |

(8) Press the [DATA/ENTER] knob to start playback.
If the "CHAIN" function (see p. 45) is set to "CHAIN PLY", the next song file is selected automatically at the end of the current step. (If you stop playback halfway into the song, then start it again, the next step is played back.)

If the "CHAIN" function is set to "CHAIN STP", playback stops at the end of the current step, the next step is loaded, but playback needs to be started using the ▶ icon. (If you pause playback halfway into the song, then start it again, playback resumes from the place where you stopped it.) If you stop playback manually, the song of the next step is selected.

(9) To select another playlist step by hand, press and hold the [ORCHESTRA] register and press register [9], then continue with step (7) above.

(10) Press the [EXIT/JUMP] button several times to return to the main page.

# Editing playlists

*If, while programming or using a playlist, you notice that one song is missing from the list, or if you decide not to use a given song file after all, you can edit your playlist.*

(1) See steps (1)~(6) below "Using playlists" on p. 42.

(2) Press the [MENU/WRITE] button.
The display changes to:

(3) Rotate the [DATA/ENTER] knob to select "EDIT", then press the [DATA/ENTER] knob.
The display changes to:

## Adding steps

To add a step and assign a song to it:

(a) Rotate the [DATA/ENTER] knob to select the "-----END-----" message and press the [DATA/ENTER] knob.

(b) Rotate the [DATA/ENTER] knob to select the song you want to assign to the first step.
- If the song you want to assign is located in a folder, rotate the [DATA/ENTER] knob to select the name of the folder, then press the [DATA/ENTER] knob.
- Select the song by rotating the [DATA/ENTER] knob.

(c) Press the [DATA/ENTER] knob to confirm you selection.
This takes you back to the following page. The song is assigned to the last step of your list, followed by the "-----END-----" message:

If you also need to move the new step...

(d) Rotate the [DATA/ENTER] knob to select the song step you have just added and press [DATA/ENTER].

(e) Press the [MENU/WRITE] button to call up the following window:

(f) Rotate the [DATA/ENTER] knob to select the [UP] or [DOWN] icon.
**Note:** The "DOWN" function has no effect on the last step of your playlist.

(g) Press the [DATA/ENTER] knob once or several times to move the selected step to the desired position.

(h) Press [EXIT/JUMP] to see the list of songs.

(i) To save the playlist, see "Saving your playlist" on p. 40.
**Note:** There is also a faster way to move steps: in step (d), press the [UP]/[DOWN] buttons to move the selected song.

## Assigning a different song to an existing step

You can insert a step between two existing steps.

(a) Perform steps (1)~(3) under "Editing playlists".

(b) Rotate the [DATA/ENTER] knob to select the step before which you want to insert a new step.

(c) Press the [DATA/ENTER] knob to confirm.

(d) Press the [MENU/WRITE] button to call up the following page:

(e) Rotate the [DATA/ENTER] knob to select the [SONG] icon.

(f) Press the [DATA/ENTER] knob.

(g) Rotate the [DATA/ENTER] knob to select the song you want to assign to the first step.
- If the song you want to assign is located in a folder, rotate the [DATA/ENTER] knob to select the name of the folder, then press the [DATA/ENTER] knob.
- Select the song by rotating the [DATA/ENTER] knob.

(h) Press the [DATA/ENTER] knob to confirm you selection.
This takes you back to the following page.

The step you selected above now moves down and makes room for the new step.

(i) See "Saving your playlist" on p. 40.

### Deleting steps

You can also delete playlist steps you no longer need.

(a) Perform steps (1)~(3) under "Editing playlists" on p. 43

(b) Rotate the [DATA/ENTER] knob to select the step you want to delete.

(c) Press the [DATA/ENTER] knob to confirm.

(d) Press the [MENU/WRITE] button to call up the following window:

(e) Rotate the [DATA/ENTER] knob to select the [REMOVE] icon.

(f) Press the [DATA/ENTER] knob to confirm you selection.
This takes you back to the following page.

The step you selected above is deleted.

All subsequent steps now move up one entry. Example: if you delete step 04 of a list that contains 10 steps, step 05 becomes 04, step 06 becomes 05, etc.

(g) See "Saving your playlist" on p. 40.

### Clearing all steps

It is also possible to remove *all* steps from the currently selected playlist. In effect, this means that only the name is preserved, while the list can/must be programmed again.

(a) Perform steps (1)~(3) under "Editing playlists" on p. 43

(b) Press the [MENU/WRITE] button to call up the following window:

(c) Rotate the [DATA/ENTER] knob to select the "CLEAR ALL".

(d) Press the [DATA/ENTER] knob to confirm you selection.
This takes you back to the following page.

Your playlist file is now empty and can be reprogrammed.

(e) See "Saving your playlist" on p. 40 if you want to save your empty playlist.

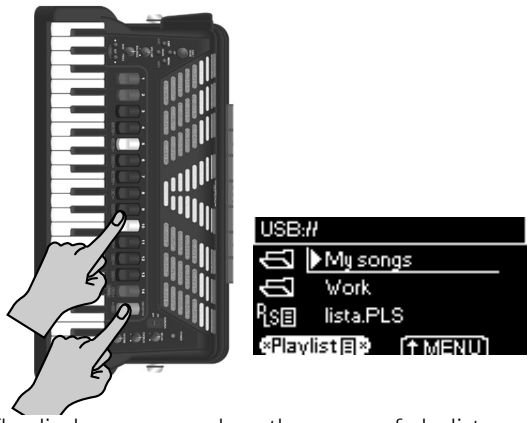
# Managing playlists

Playlists can be renamed and deleted. You can also specify how the songs of a playlist should be played back (once or several times).

## General procedure

(1) Insert the optional USB memory that contains the desired playlist and songs into the USB port.
See "Connecting an optional USB memory" on p. 38.

(2) Press and hold the [ORCHESTRA] register and press register [9].




The display may now show the names of playlists already available on the USB memory. If you don't see a page similar to the one shown above, press the [EXIT/JUMP] button.

(3) Rotate the [DATA/ENTER] dial to select the playlist you want to rename or delete.

(4) Press the [DATA/ENTER] knob to confirm you selection.

(5) Press the [MENU/WRITE] button.
The display changes to:

## Specifying the playback behavior (Chain)

Playlists are "merely" lists that allow you to prepare the desired audio songs for your performances. By default, you need to select the next song in the list and start playback by hand. You can, however, "automate" playlist playback using the "CHAIN" function.

(a) Perform steps (1)~(5) under "General procedure".

(b) Rotate the [DATA/ENTER] knob to select "CHAIN".
The display changes to:

(c) Press the [DATA/ENTER] knob repeatedly to select one of the following options:

| CHAIN option | Meaning |
|---|---|
| CHAIN OFF | At the end of the current playlist step, the audio player stops. Rotate the [DATA/ENTER] knob to select another step, then start playback. (If you start playback again without selecting a different step, the same song file is played back again.) |
| CHAIN STP | The next song file is selected automatically at the end of the current step but playback of the next step needs to be started by hand. (If you stop playback halfway into the song, then start it again, the next step is played back.) |
| CHAIN PLY | The next song file is selected automatically at the end of the current step and playback of the new step starts automatically. (If you stop playback halfway into the song, then start it again, the following step is played back.) |

(d) Press the [EXIT/JUMP] knob to return to the previous page.

## Repeating all playlist steps (Repeat)

The FR-7x also allows you to specify whether the selected playlist should be played once or repeatedly:

(a) Perform steps (1)~(5) under "General procedure".

(b) Rotate the [DATA/ENTER] knob to select "REPEAT".
The display changes to:

(c) Press the FR-7x knob to select one of the following options:

| CHAIN option | Meaning |
|---|---|
| REPEAT ON | At the end of the last playlist step, playback will resume from the beginning until you stop it. (This option is only useful if you set the "CHAIN" function to "CHAIN PLY".) |
| REPEAT OFF | The audio player stops at the end of the last playlist step. |

(d) Press the [EXIT/JUMP] knob to return to the previous page.

## Deleting a playlist

Playlists you no longer need can be deleted. This only disposes of the list file – the audio files it refers to remain on the USB memory.

(a) Perform steps (1)~(5) under "General procedure" on p. 45.

(b) Rotate the [DATA/ENTER] knob to select "DELETE". The display changes to:

(c) Press the [DATA/ENTER] knob to delete the playlist. The display shows the "Push ENTER to proceed" message.
Press the [EXIT/JUMP] button to leave this page without deleting the playlist.

(6) Press the [DATA/ENTER] knob to delete the playlist. The display briefly shows a "Function Complete" message.
**Note:** Even if you delete the selected list, this "only" disposes of the playlist proper. The mp3 and WAV files assigned to the list are not deleted and can thus be used in isolation or assigned to new/other playlists.

(a) Press the [EXIT/JUMP] button several times to return to the main page.

## Renaming a playlist

You can also change the name of an existing playlist.

(a) Perform steps (1)~(5) under "General procedure" on p. 45.

(b) Rotate the [DATA/ENTER] knob to select "RENAME", then press the [DATA/ENTER] knob. The display changes to:

(c) Press the [DATA/ENTER] knob.

(d) Rotate the [DATA/ENTER] knob towards the right until the display looks as follows (the name must be selected):

The first character is already selected (see the dark line below the first character).

(e) If necessary, select a different character position (indicated by a dark line) by rotating the [DATA/ENTER] knob.

(f) Press the [DATA/ENTER] knob to confirm your selection.

The selected character position appears on a dark background and is indicated by means of a white underscore character.

(g) Rotate the [DATA/ENTER] knob to select the desired character, then press the knob to confirm your setting.
The new character now appears on a white background.

(h) Repeat steps (e)~(g) above to enter the remaining characters.
You can also delete and insert characters (see p. 41).

(i) Press the [MENU/WRITE] button to save your renamed playlist.
The display asks you to confirm your intention.

If you don't want to save your file, press [EXIT/JUMP] to return to the "PLAYLIST SAVE" page.

(j) Again press the [MENU/WRITE] button.

# 12. Recording your performance as audio data

*Your FR-7x allows you to record your playing as an audio file.*

## Recording

(1) Prepare everything you want to record.
Select the Set you want to use, and the registers for the left and right hands, etc.

(2) Insert the optional USB memory that should contain your audio recording into the FR-7x's USB port.

(3) Press and hold the [ORCHESTRA] register and press register [8].

(4) Rotate the [DATA/ENTER] knob to select the [i] icon, then press the [DATA/ENTER] knob.
The FR-7x calculates the remaining time available and goes to the following page:

Check whether the remaining recording time is enough for the piece you want to record. If it is not, remove the optional USB memory and select another one.

(5) Wait for the "AUDIO RECORDER" page to reappear.

(6) Play a few notes to check whether the FR-7x sounds the way you want it to.

(7) Press the [DATA/ENTER] knob to start recording.
A "Recording" message appears in the display to signal that everything you play will be recorded.
Also, the FR-7x has already selected the [■] icon.

**Note:** Recording can also be started and stopped with an FBC-7 footswitch (see "REC Start/Stop" on p. 88).

**Note:** You cannot start recording while the player is playing back a song. If you try it nevertheless, the display will show the "Cannot execute. Audio playback is ON." message.

(8) At the end of the song, press the [DATA/ENTER] knob once again to stop recording.
The display now shows a "Flushing!" message to indicate that the audio data are being prepared in such a way that they can be saved. Next, the display page shown below appears...

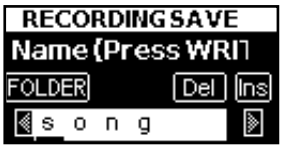
## Saving your recording

*Here is how to save the recording you have just made.*

When the "Flushing!" message disappears, the display changes to:

(1) Press the [DATA/ENTER] knob.

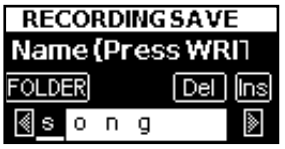
(2) Rotate the [DATA/ENTER] knob to select the name field at the bottom.




The first character of the default name is already selected (see the dark line below the first character).

(3) If necessary, select a different character position (indicated by a dark line) by rotating the [DATA/ENTER] knob.

(4) Press the [DATA/ENTER] knob to confirm your selection.




The selected character position is indicated by means of a dark underscore character.

(5) Rotate the [DATA/ENTER] knob to select the desired character, then press the knob to confirm your setting.
The new character now appears on a white background.

(6) Repeat steps (3)~(5) above to enter the remaining characters.

(7) Press the [MENU/WRITE] button to save your recording.
The display asks you to confirm your intention ("Press WRITE to proceed"). If you don't want to save your file, press [EXIT/JUMP].

(8) Again press the [MENU/WRITE] button.
If a file of the same name already exists, you are asked whether you want to overwrite it. To do so, press [MENU/WRITE] again.

The display briefly shows a "Function complete" message and then returns to the "AUDIO RECORDER" page.

(9) Press the [EXIT/JUMP] button to return to the main page.

(10) See page 38 for how to listen to your file.

### In case you decide not to save the audio file...

There may be times when you are unhappy about your recording and therefore prefer not to save it. In that case, proceed as follows:

(1) If you are still recording, press the [DATA/ENTER] knob to stop the recorder.
The display now shows a "Flushing!" message, and the the following page appears:

(2) Press the [EXIT/JUMP] button.
The following warning appears:

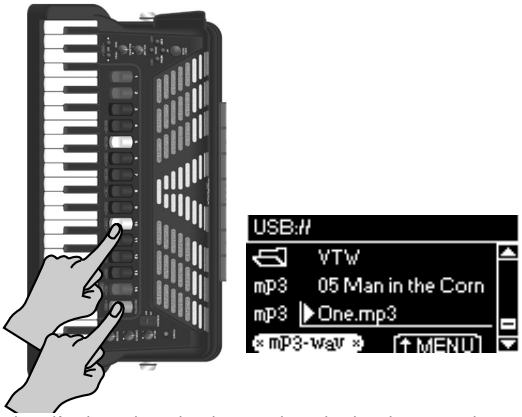
(3) Press the [DATA/ENTER] knob to erase your recording and return to the "AUDIO RECORDER" page, or if you change your mind and wish to save the recording after all, press the [EXIT/JUMP] button.

# 13. Managing audio files on a USB memory

*The FR-7x provides several functions that allow you to manage the files on the connected USB memory. Especially the "DELETE" function may be useful to dispose of recordings you don't want to keep after all.*

(1) If necessary, insert the optional USB memory that contains the desired song file into the USB port.
See "Connecting an optional USB memory" on p. 38.

(2) Press and hold the [ORCHESTRA] register and press register [10].




If the display already shows the playback controls, press the [EXIT/JUMP] button to select the page shown above.

(3) Rotate the [DATA/ENTER] knob to select the song file you want to delete or rename.

## Deleting a song file

Song files you no longer need (recordings you do not want to keep, for instance) can be deleted.

(a) Perform steps (1)~(3) under "Managing audio files on a USB memory".

(b) Press the [MENU/WRITE] button to select the following page:

If no song file is selected, the menu page looks as follows:

It means that you cannot select any function. Press the [EXIT/JUMP] button to return to the list window and select the file you want to delete.

(c) Rotate the [DATA/ENTER] knob to select "DELETE", then press the [DATA/ENTER] knob.
The display changes to:

**Note:** Be aware that a deleted audio file cannot be recalled.

(d) Press the [DATA/ENTER] knob to confirm your selection.
The display briefly shows the "Function complete" message.
**Note:** Press the [EXIT/JUMP] button if you decide not to delete the selected file.

(e) Press the [EXIT/JUMP] button to return to the main page.

## Renaming a song file

You can also change the name of an existing song.

(a) Perform steps (1)~(3) under "Managing audio files on a USB memory".

(b) Press the [MENU/WRITE] button to select the following page:

If "DELETE" and "RENAME" are displayed in gray, no song file was selected. In that case, first select a song and then repeat the procedure.

(c) Rotate the [DATA/ENTER] knob to select "RENAME", then press the [DATA/ENTER] knob.
The display changes to:

(d) Press the [DATA/ENTER] knob.

(e) Rotate the [DATA/ENTER] knob until the file name (bottom line) is selected:

The first character is already selected (see the dark line below the first character).

(f) If necessary, select a different character position (indicated by a dark line) by rotating the [DATA/ENTER] knob.

(g) Press the [DATA/ENTER] knob to confirm your selection.

The selected character is indicated by means of a dark underscore character.

(h) Rotate the [DATA/ENTER] knob to select the desired character, then press the knob to confirm your setting.
The new character now appears on a white background.

(i) Repeat steps (f)~(h) above to enter the remaining characters.
You can also delete and insert characters (see p. 41).
If you don't want to save the renamed song file in a different folder, skip to step (p).

(j) Press the [EXIT/JUMP] button.
The FR-7x automatically selects the [Ins] icon.

(k) Rotate the [DATA/ENTER] knob towards the left to select [FOLDER].

(l) Press the [DATA/ENTER] knob to jump to the following page:

(m) If necessary, use the [DATA/ENTER] knob to select the location where you want to save your file.

(n) Press the [DATA/ENTER] knob to confirm your selection.

(o) Press the [DATA/ENTER] knob again on the "OK" field.

(p) Press the [MENU/WRITE] button to save your audio file.
The display asks you to confirm your intention ("Press WRITE to proceed"). If you don't want to save your files, press the [EXIT/JUMP] button.

(q) Press the [MENU/WRITE] button again.
If a files of the same name already exists, you are asked whether you want to overwrite it. To do so, press [MENU/WRITE] yet again.

(r) Press the [EXIT/JUMP] button several times to return to the main page.

# 14. Assigning orchestral to the registers

*The FR-7x allows you to change the assignments of the orchestral sounds to the treble and bass registers. This is especially useful if you want to be able to switch between orchestral instruments and organ sounds within the current Set. The settings you make here are Set parameters and can be different for each of the 80 Set memories.*

## Assigning orchestral sounds

### Choosing the section for which you want to prepare different sounds

The FR-7x contains four orchestral parts. The availability of most of them depends on the selected mode (FREE BASS on or off):

| Orchestral part | Menu | Availability |
|---|---|---|
| ORCHESTRA | 6 | Always (if switched on). |
| ORCH BASS | 5 | While Free Bass mode is off. |
| ORCH CHORD | 7 | While Free Bass mode is off. |
| ORCH FREE BASS | 8 | Only in Free Bass mode. |

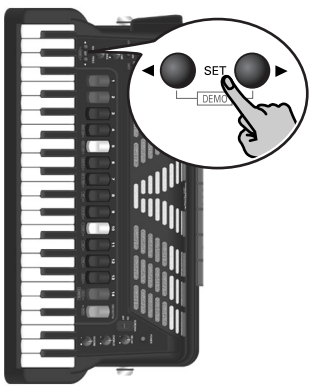
Each of these parts allows you to assign different orchestral and/or organ sounds to the associated registers. The parameter used for this assignment is called "Timbre".

**Note:** You can only select sections that are active (and thus sound when you play on the Treble or Bass keyboard). If you select a function of a section that is currently off, the display tells you that its parameters cannot be changed. In that case, switch the section on and try again – or select another group.

### Procedure for assigning sounds

(1) Connect the FR-7x (if necessary) and switch it on. See pages 17 and 18.

(2) Use the SET ◄► buttons to select the Set that you wish to edit.




(3) Switch on the orchestral section whose sound assignment you want to change:

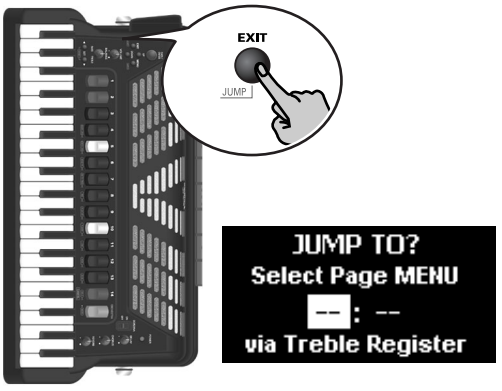
| Section | Procedure |
|---|---|
| ORCHESTRA | Press the ORCHESTRA register. |
| ORCH BASS | Simultaneously press the three bass registers labeled "ORCH BASS". |
| ORCH CHORD | Simultaneously press the three bass registers labeled "ORCH CHORD". |
| ORCH FREE BS | Simultaneously press the three bass registers labeled "FREE BASS" to switch to the accordion mode of the same name. Simultaneously press the three bass registers labeled "ORCH FREE BS". |

(4) Press the treble or bass register whose assignment you want to change.

There are two possibilities for the 13 treble registers (for a total of 26 sounds). You may therefore have to press the treble register in question twice (to select the "A" or "B" sound). See "Orchestral sounds for the treble section" on p. 29.

The display now shows the name of the sound that is currently assigned to that register.

(5) Press and hold the EXIT/JUMP button until the display looks as follows:




(6) Press the treble register that has the number of the orchestral part you want to edit:

| Orchestral part | Treble register to press |
|---|---|
| ORCHESTRA | 6 |
| ORCH BASS | 5 |
| ORCH CHORD | 7 |
| ORCH FREE BASS | 8 |

Remember that some sections are not available at all times.

(7) Press treble register 1 to select the corresponding "Timbre" page.

The display shows one of the following pages with the name of the patch selected in step (4) above.

The "**PATCH**" parameter allows you to select a different sound for the current register or register memory ("A" or "B").

(8) Press the [DATA/ENTER] knob to select the patch.

(9) Rotate the [DATA/ENTER] knob to select a patch.
You can play on the piano or button-type keyboard to audition the patches while selecting them.

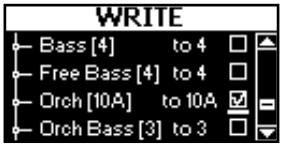
Patches whose names start with "TW" are organ sounds ("TW"= "tonewheel"). Whenever you select such a sound, and [EDIT] field is displayed. It means that you can edit (change) the organ sound in question. See "Editing the selected organ sound" on p. 53 for details.

(10) Press the [DATA/ENTER] knob to confirm your selection.
The sound is assigned to the register you selected earlier.

(11) See "Saving your settings" below.

## Saving your settings

(1) Press and hold the [MENU/WRITE] button until the following page appears:




The FR-7x automatically selects the ORCH(ESTRA) register you have just edited and displays its line and checkbox.

**Note:** Even if you don't save your settings, the FR-7x will remember them (for any Set and any register) until you switch it off, or until it is switched off by the "10.12 Auto Power Off" function (see p. 92).

(2) To save the patch to a different register (or register memory), rotate the [DATA/ENTER] knob to select that register for "to".
Otherwise, continue with the next step.

(3) Press the [MENU/WRITE] button to save your settings.
The display briefly responds with:

**Note:** Wait for this message to disappear before switching the FR-7x off. Otherwise, you risk damaging its entire memory contents.

When the operation is complete, the display shows the "Function complete" message and then returns to the "WRITE" page.

(4) Press [EXIT/JUMP] several times to return to the main page.

## About organ sounds

*Your FR-7x contains a three-part Virtual ToneWheel organ that uses the same technology as the Roland VK-series organs. You can set the (virtual) harmonic bars—and a number of typical organ effects and noises—to your liking (like on a real organ).*

There are three organ parts: **TW UPPER** (treble keyboard), **TW LOWER** (chord rows of the bass buttons) and **TW PEDAL** (bass rows of the bass buttons). You are free to assign an organ sound to just one section (treble keyboard, chord rows or bass rows), to two, or to all three of them. Each assignment applies to the register you selected prior to changing the setting (see below).

# Editing the selected organ sound

You can edit the selected preset by proceeding as follows:

(1) See steps (1)~(7) of "Procedure for assigning sounds" on p. 51.

(2) Press the [DATA/ENTER] knob to select the "PATCH" field.

(3) Rotate the [DATA/ENTER] knob counterclockwise to select a patch whose name starts with "TW" ("TW"= "tonewheel").
Whenever you select such a sound, and [EDIT] field is displayed. It means that you can edit (change) the organ sound in question.

(4) Use the [DATA/ENTER] knob to confirm your selection.

The sound is assigned to the register you selected earlier.

(5) Press the [DATA/ENTER] knob on the "EDIT" field.
The following organ parameters are available and can be selected by rotating the [DATA/ENTER] knob:

Footage levels
Percussion
Leakage
Vibrato/Chorus
Overdrive
Rotary
Bellows Crescendo
Mem. Name (name of the sound you create)

## Footage levels

This page allows you to set the level of the 9 virtual harmonic bars. From left to right, the bar icons represent the following organ footages: 16', 5-1/3', 8', 4', 2-2/3', 2', 1-3/5', 1-1/3' and 1'. For the "TW Pedal" part, the available footages are 16' and 8' (i.e. only two harmonic bars).

Each harmonic bar is assigned to a sine wave (pure tone) of a set pitch. By mixing these sine waves, you can create a variety of organ sounds.

(1) Press the [DATA/ENTER] knob to select the "TW UPPER' (or "TW LOWER" or "TW PEDAL") environment.
A "USR" field is selected. The FR-7x provides one USR memory where you can save your own harmonic bar settings. (There are also 32 or 16 TW presets.)
If you prefer to use one of the preset memories as a starting point, rotate the [DATA/ENTER] knob to select it, then press the [DATA/ENTER] knob.

(2) Press the [DATA/ENTER] knob several times to select the harmonic bar icon whose setting your want to change.

(3) Rotate the [DATA/ENTER] knob to set the level of the selected harmonic bar.
The setting range is 0~8 (where "0" means that the harmonic bar in question is inaudible).
**Note:** You can audition the presets while selecting them by playing on the assigned (treble or bass) keyboard.

(4) Repeat steps (2) and (3) to set the level of the remaining harmonic bars to your liking.

(5) Press the [EXIT/JUMP] button to leave this page.
**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

### Percussion

The "Percussion" parameter allows you to add a "thumping" sound to the notes you play, making the organ more aggressive. You can also specify the pitch, the level and the speed (onset) of the percussion sound.

(1) Select the "Percussion" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob to select the "PARAM" parameter.

(3) Rotate the [DATA/ENTER] knob to select one of the following parameters:

| Parameter | Description |
|---|---|
| Switch | Allows you to switch the percussion on or off. Setting range: Off, On |
| Harmonic | Allows you to specify the percussion sound's pitch.<br>Setting range: 2nd, 3rd |
| Soft | Sets the percussion sound's level.<br>Setting range: Off (normal level), On (softer level). |
| Slow | Specifies the desired attack (aggressiveness) of the percussion sound: slow and longer (On), or fast and more abrupt (Off). |

(4) Press the [DATA/ENTER] knob to confirm your selection.

(5) Rotate the [DATA/ENTER] knob to set the value and press it to confirm.

(6) Press the [DATA/ENTER] knob to confirm your setting.

(7) Repeat steps (2)~(6) to set the remaining parameters.

**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

### Leakage

On tone wheel organs, the sounds of the notes being played are slightly "contaminated" by audio signals from tone wheels not related to that note. Formerly, this was seen as a problem, but today this idiosyncrasy is considered an important element of the distinctive sound of a traditional instrument. This parameter allows you to set the level of the "noise".

(1) Select the "Leakage" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob to select the "LEVEL" parameter.

(3) Rotate the [DATA/ENTER] knob to set the desired level (0~127).

(4) Confirm your setting by pressing the [DATA/ENTER] knob.

**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

### Vibrato/Chorus

The vibrato effect cyclically modulates the pitch of organ sounds (which is different from the Rotary effect). The chorus effect mixes the normal sound of the organ with a sound to which vibrato has been applied, adding richness and spaciousness to the sound. Only one of these two effects can be used at a time (either vibrato or chorus).

**IMPORTANT REMARK**: The organ effects described below apply to all "TW" parts. There is one processor each for each effect. Therefore, the "TW Lower" and TW Pedal" parts will use the same settings as the "TW Upper" part. If the "TW Upper" part is not used (i.e. if the treble keyboard plays an accordion or orchestral sound), the effects settings of the "TW Lower" part are used and also applied to the "TW Pedal" part. (And if only the "TW Pedal" part is active, it will use its own effects settings.)

(1) Select the "Vibrato Chorus" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob to select the "PARAM" parameter.

(3) Rotate the [DATA/ENTER] knob to select one of the following parameters:

| Parameter | Description |
|---|---|
| Switch | Allows you to switch the effect on or off.<br>Setting range: Off, On |
| Type | V-1, V-2, V-3: This applies vibrato (pitch modulation). Increasing the value will produce a deeper effect.<br>C-1, C-2, C-3: This applies chorus to add depth and spaciousness to the sound. Increasing the value will produce a deeper effect. |
| Vintage | Allows you to choose the sound of the selected effect. The settings recreate popular sounds in different periods.<br>Setting range: '50s, '60s, '70s |
| Level | Specifies the level of the effect with respect to the unprocessed organ signal.<br>Setting range: 0~127 |

(4) Press the [DATA/ENTER] knob to confirm your selection.

(5) Rotate the [DATA/ENTER] knob to set the desired value.

(6) Press the [DATA/ENTER] knob to confirm your setting.

(7) Repeat steps (2)~(6) to set the remaining parameters.
**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

## Overdrive

This effect distorts the sound, giving it an "edge" and making it suitable for hard rock and similar musical genres. See also important remark under "Vibrato/Chorus".

(1) Select the "Overdrive" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob to select the "PARAM" parameter.

(3) Rotate the [DATA/ENTER] knob to select one of the following parameters:

| Parameter | Description |
|---|---|
| Switch | Allows you to switch the overdrive effect on or off.<br>Setting range: Off, On |
| Drive | Specifies how strongly the sound is distorted.<br>Setting range: 0~127 |
| Level | Specifies the level of the effect with respect to the unprocessed organ signal.<br>Setting range: 0~127 |

(4) Confirm your setting by pressing the [DATA/ENTER] knob.

(5) Rotate the [DATA/ENTER] knob to set the desired value.

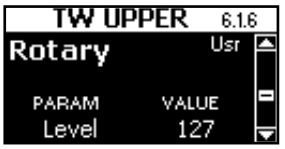
(6) Confirm your setting by pressing the [DATA/ENTER] knob.

(7) Repeat steps (2)~(6) to set the remaining parameters.
**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

## Rotary

The effect in this section simulates the typical sound modulation generated by a cabinet with rotating loudspeakers.

Most functions (start/stop, rotation speed selection, etc.), need to be selected with a footswitch. See page 87 for how to define those functions.




(1) Select the "Rotary" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob to select the "PARAM" parameter.

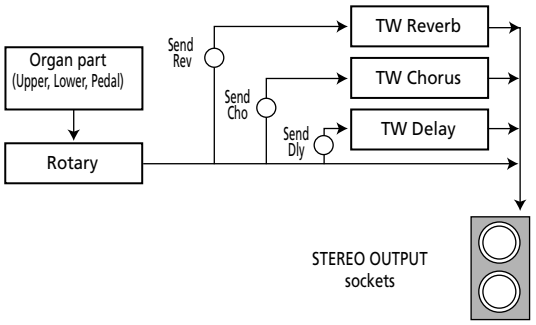
(3) Rotate the [DATA/ENTER] knob to select one of the following parameters:

| Parameter | Description |
|---|---|
| Level | Specifies the level of the Rotary effect with respect to the unprocessed organ signal.<br>Setting range: 0~127 |
| Send Rev.* | Allows yo to specify the level of the rotary signal that is transmitted to the TW reverb effect. This is not the same processor as the one assigned to the [REVERB] knob. Choose "0" if the sound should not be processed by the TW reverb processor.<br>Setting range: 0~127 |
| Send Cho.* | Allows yo to specify the level of the rotary signal that is transmitted to the TW chorus effect. This is not the same processor as the one assigned to the [CHORUS] knob Choose "0" if the sound should not be processed by the TW chorus processor.<br>Setting range: 0~127 |

| Parameter | Description |
|---|---|
| Send Dly.* | Allows yo to specify the level of the rotary signal that is transmitted to the TW delay effect. Choose "0" if the sound should not be processed by the TW delay processor. Setting range: 0~127 |

* There are no programmable parameters for these effects.

The connection of the organ parts ("TW Upper", "TW Lower" and "TW Pedal") to the TW effects processors is as follows:




(4) Press the DATA/ENTER knob to confirm your selection.

(5) Rotate the DATA/ENTER knob to set the desired value.

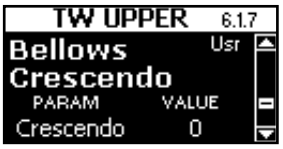
(6) Confirm your setting by pressing the DATA/ENTER knob.

(7) Repeat steps (2)~(6) to set the remaining parameters.
**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

## Bellows Crescendo

Here is an effect that allows you to use the bellows to "move" the virtual harmonic bars. Suppose you set only one bar to the maximum value (see "Footage levels" on p. 53) but want to be able to increase the level of the other bars to add special emphasis to certain notes or chords. In that case, set the "Crescendo" parameter to a higher value than "0" and move the bellows more forcefully.

This function temporarily increases the level of the harmonic bars. It has no effect if all harmonic bars are already set to "8".



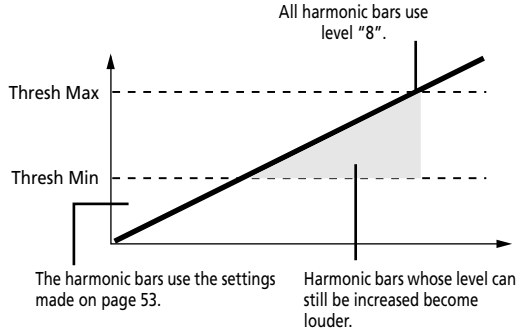

(1) Select the "Bellows Crescendo" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the DATA/ENTER knob to select the "PARAM" parameter.

(3) Rotate the DATA/ENTER knob to select one of the following parameters:

| Parameter | Description |
|---|---|
| Crescendo | Sets the organ sound's sensitivity to changes in the force with which the bellows is moved. The higher the value, the more the bellows will influence the organ sound. Setting range: Off, 0~100 |
| Thres Min | This parameter allows you to specify the pressure you need to apply to the bellows to start triggering the "Crescendo" effect. Set a relatively high value if you want to change the footage levels only for accented notes. Setting range: 0~110 (this value cannot be higher than the "Thresh Max" value) |
| Thres Max | This parameter allows you to specify the maximum pressure that will set the levels of all virtual harmonic bars to "8". Choosing a value below "120" means that the Crescendo effect is no longer applied when you press the bellows very forcefully. Setting range: 20~120 (this value cannot be lower than the "Thresh Min" value) |

The following illustration may make things clearer:




**Note:** As stated above, the "Crescendo" effect will not be audible if all harmonic bars already use level "8".

(4) Press the DATA/ENTER knob to confirm your selection.

(5) Rotate the DATA/ENTER knob to set the desired value and press it to confirm.

(6) Repeat steps (2)~(5) to set the remaining parameters.
**Note:** See "Saving your settings" on p. 52 for how to save your settings if you are happy with the organ sound. Otherwise continue with the next section.

## Name

After editing the organ sound, you can decide to name it (8 characters) for easy identification. Your sound resides in the "User" memory. There is one such memory for each register or register memory (A/B) whose settings can be saved.

(1) Select the "Mem. Name" page.
See "Editing the selected organ sound" on p. 53.

(2) Press the [DATA/ENTER] knob.
The first character is already selected (see the dark line below the first character).

(3) If necessary, select a different character position (indicated by a dark line) by rotating the [DATA/ENTER] knob.

(4) Press the [DATA/ENTER] knob to confirm your selection.

(5) Rotate the [DATA/ENTER] knob to select the desired character, then press the knob to confirm your setting.

(6) Repeat steps (3)~(5) above to enter the remaining characters.
You can also delete and insert characters by pressing the [EXIT/JUMP] button to select the [Del] or [Ins] field and rotating the [DATA/ENTER] knob (see p. 41).

(7) Press the [EXIT/JUMP] button several times to return to the main page.

# 15. About the FBC-7

*Your FR-7x comes with an FBC-7 footswitch unit that doubles as power supply for your V-Accordion and also allows you to recharge a battery pack.*

## Using the FBC-7

### When do you need the FBC-7?

- If you want to select registers and Sets using the SET and REGISTER footswitches.
- If you want to use the SUSTAIN footswitch and possibly also an optional expression pedal.
- If you want to take advantage of the FR-7x's MIDI functionality. This may include starting and stopping an external arranger module, selecting other Style divisions, etc.
- If you do not own a commercially available wireless system and do not want to use excessively long audio cables that run from the FR-7x to your amplifier or mixing console.
- If you need to recharge the battery pack.

**Note:** See page 18 for how to connect the FR-7x to the FBC-7, and the FBC-7 to a wall outlet.

### Using the footswitches

The FBC-7 has five footswitches that grant you even more flexibility:

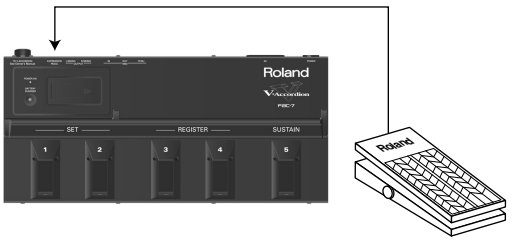
| Footswitches | Explanation |
|---|---|
| SET | These switches (1 and 2) are used to select Sets. The 1 switch allows you to select the preceding Set (e.g. Set 18 if you are currently using Set 19), while the 2 switch is used to select the next Set. If you press 2 again after selecting Set 80, the FR-7x jumps to Set 1. Likewise, if you press 1 after selecting Set 1, the FR-7x jumps to Set 80. |
| REGISTER | The REGISTER switches (3 and 4) allow you to select Treble registers 1~14. They work the same as the SET footswitches: 3 selects the preceding register, while 4 selects the next one. These footswitches are most effective when you combine them with the Link function (see p. 68). |
| SUSTAIN | The SUSTAIN footswitch allows you to hold the notes of orchestral sounds if that section is on. It also transmits CC64 messages via MIDI. If you assign it to another section (page 87), it only transmits MIDI messages on the channel of the selected section (Treble, Bass, Orchestra Bass, Chord, Orchestra Chord, and/or Orchestra Free Bass). Its main use is to generate legato notes for piano and similar sounds like on an acoustic or digital piano. Notes whose keys are pressed when you press the footswitch will be held until you release the SUSTAIN footswitch. |

### Connecting an optional expression pedal

You can connect an optional EV-series expression pedal to the EXPRESSION PEDAL jack. That pedal applies to the Treble Orchestra part only. It allows you to create swell effects in much the same way as an organ or guitar player does.

**Note:** Use only the specified expression pedal (EV-series; sold separately). By connecting any other expression pedals, you risk causing malfunction and/or damage to the unit.

The reason why the Treble and Bass sections do not respond to this pedal is that you can control their volume via the strength with which you press and pull the bellows (like on any accordion).




The expression pedal can be used to fade the Orchestra part in and out, which is probably most effective in DUAL mode (see p. 30). When the expression pedal is all the way up (heel down), the ORCHESTRA part does not sound. Press the expression pedal down (toe down) to increase the ORCHESTRA section's volume.

**Note:** The expression pedal can also transmit CC11 messages via MIDI. See page 115.

# Charging the battery pack

*The FR-7 comes with one Ni-Mh battery pack that can be recharged when it is depleted.*

## General remarks about the battery pack

- Please read "Precautions for the included battery" on p. 6.
- The FR-7x's battery pack is partly charged (and installed in the FR-7x's battery compartment). It can be used right away.
- We recommend depleting the battery pack (wait until the FR-7x goes off) before recharging it for the first time. It would actually be a good idea to repeat this the first three times to avoid the dreaded "memory effect".
- A fully charged battery pack should last about 8 hours (continuous use).
- When the battery pack is fully drained, the following message appears and the FR-7x goes off:

**Note:** The FR-7x contains an energy saving function that switches the instrument off when it is left unattended for more than 10 minutes. You may therefore have to switch it on again from time to time. You can specify how long the FR-7x should wait before powering off automatically. See "10.12 Auto Power Off" on p. 92.

- Never try to insert other batteries into the FR-7x than the one it came with (or suitable replacement batteries purchased from your Roland dealer). Only use "BP-24-45" batteries, part no. K2568101.
  **Note:** You cannot recharge the battery pack inside the FR-7x and a battery pack connected to the FR-7x simultaneously.

## About the BATTERY CHARGER and EXTERNAL BATTERY CHARGER indicators

The FBC-7 has two buttons (BATTERY CHARGER and EXTERNAL BATTERY CHARGER) that light or flash in various ways to indicate the current status. Here is how to "decode" those indications:

| Button | Meaning |
|---|---|
| Lights red | The battery pack is being charged. Depending on the button that lights, this refers to the battery pack in the FR-7x (BATTERY) or the battery pack connected to the FBC-7 (EXTERNAL BATTERY). |
| Lights green | The battery pack is fully charged and can be used again. |
| Flashes yellow right away | The charging operation cannot be started because the ambient temperature lies outside the 0°~40°C range. Take the FBC-7 to a place where the ambient temperature is acceptable, wait a little, and repeat the charging operation. |
| Flashes yellow after a while | If the indicator first lights red and then starts flashing yellow after a while, the battery pack is overheating. Disconnect the FR-7x (or the battery pack) from the FBC-7 and use the battery pack until it is depleted. Then, recharge it. |
| Flashes red | The battery pack cannot be fully recharged, i.e. it takes more time than expected to reach full charge. If this happens once, wait at least half an hour, then try charging it again.<br>If the button again flashes red, the battery pack may have reached the end of its life cycle. Replace it with a new one if the button keeps flashing red. |

**Note:** If the red indicator goes off while the battery pack is being recharged, this means that there has been a power failure and that the battery pack has probably only been partially recharged. In that case, you need to recharge it again.

## Recharging the battery pack without removing it from the FR-7x

There is no need to remove the battery pack from the FR-7x in order to recharge it. Recharging the battery pack takes ±3~5 hours.

(1) Connect the FR-7x to the FBC-7 using the supplied 19-pin cable.
See "Connecting the FR-7x to the supplied FBC-7" on p. 16.

(2) Connect the FBC-7 to a suitable wall outlet.

(3) Switch on the FBC-7 by pressing its POWER ON button (its red POWER ON indicator lights).

(4) Press the BATTERY CHARGER button on the FBC-7.

The BATTERY CHARGER button now lights red.

(5) Wait until the BATTERY CHARGER button lights green, then switch off the FBC-7 and disconnect the 19-pin cable from both the FBC-7 and the FR-7x.
Disconnecting the FR-7x is only necessary if you do not want to use the FBC-7 during your next performance.

**Note:** You can use the FR-7x while its battery pack is being recharged, provided you leave the V-Accordion connected to the FBC-7.

## Recharging the battery pack on the FBC-7

The battery pack installed in the FR-7x's compartment can also be removed and recharged on the FBC-7 itself. That is more tedious, though, and does not speed up the recharging procedure.

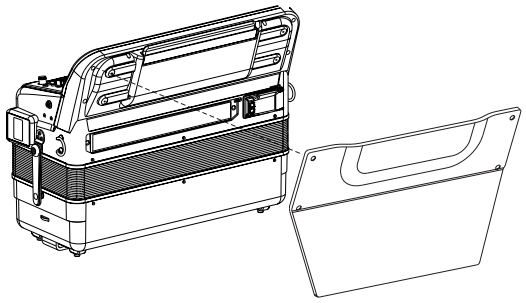
The main use for the method described below is therefore to recharge a spare battery pack (which is optional) while using the battery pack inside the FR-7x.

**Warning**: Before removing the battery pack, be sure to power off the FR-7x (the blue indicator must be dark).

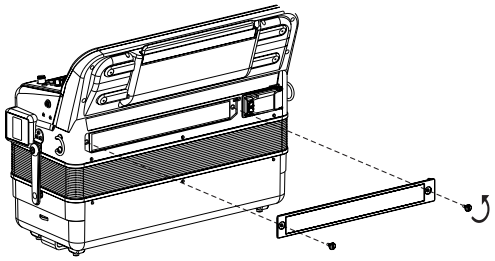
(1) Switch off the FR-7x.

(2) Prepare a coin.

(3) Remove the cushion located between the Treble keyboard and the bellows.

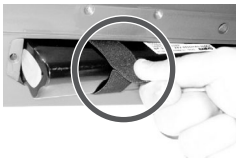


(4) Use the coin to loosen the two screws of the battery compartment cover.

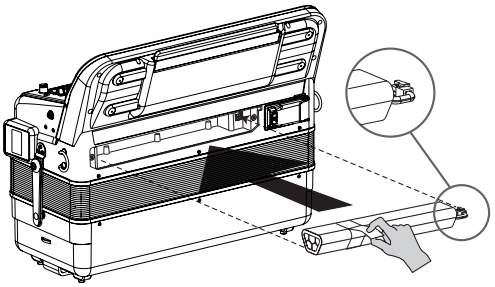


(5) Remove the cover from the FR-7x's battery compartment.
**Note:** While the compartment cover is open, the FR-7x cannot be switched on.

(6) Pull the battery strip so that the battery pack protrudes a little from the battery case.



(7) Remove the connector and take the battery pack out of the battery case.

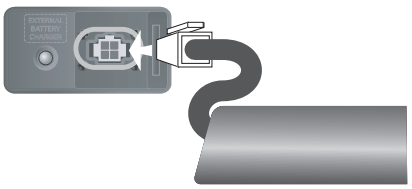


The battery pack is connected to the FR-7x by means of a cable. You need to disconnect the cable from the battery pack by pressing the clip on the connector before fully removing the battery pack.

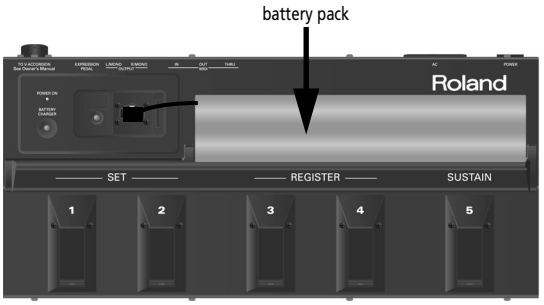
(8) Open the FBC-7's EXTERNAL BATTERY CHARGER compartment by sliding the cover to the right.

That portion on the FBC-7 now looks as follows (note the connector):

(9) Connect the battery pack's cable to the charger's socket.



(10) Slide the battery pack into the holder on the FBC-7.




(11) Connect the FBC-7 to a suitable wall outlet.

(12) Switch on the FBC-7 by pressing its POWER ON button (its red POWER ON indicator lights).

(13) Press the EXTERNAL BATTERY CHARGER button on the FBC-7.

The button now lights red.

(14) Wait until the EXTERNAL BATTERY CHARGER button lights green, then switch off the FBC-7 and disconnect the cable from the socket on the FBC-7 and from the battery pack.
You can leave the battery pack where it is until you actually need it.

**Note:** You can use the FR-7x while the battery pack is being recharged externally.

(15) Close the cover of the EXTERNAL BATTERY RECHARGER compartment by sliding it to the left until it clicks into place.

(16) See "Installing the battery pack" on p. 16.
**Note:** Be sure to tighten the two screws of the battery compartment cover all the way to establish firm contact between the compartment cover and the instrument. Otherwise, you won't be able to use your FR-7x.

## If the battery pack fails to last 8 hours (or slightly less)

The FR-7's battery pack can be recharged about 300 times before it needs to be replaced with a new one. Note that it is normal for the battery pack to last increasingly shorter as time goes by. At the end of its life cycle, it may only last one hour, for example. But that is a gradual process.

# 16. Editing sounds (Advanced section)

*Almost all sound aspects of your FR-7x can be changed ("edited") to your liking. On p. 35 we already showed you how to quickly edit the most important aspects of a sound. All changes you make are temporary. If you want to preserve them, you need to use the WRITE function (see p. 103).*

## Selecting parameters

The FR-7x's parameters can be selected by entering their numbers or using the Menu structure.

### Selecting parameters using the Jump function

(1) Switch on the FR-7x.
See "Switching the power on and off" on p. 18. The display now looks more or less as follows:

(2) See "Available parameters" on p. 63 to locate the parameter you wish to edit.

(3) Press and hold the [EXIT/JUMP] button until the display looks as follows:

(4) Press a register [1]~[12] to specify the parameter group.
See "Available parameters" on p. 63 for the complete list.

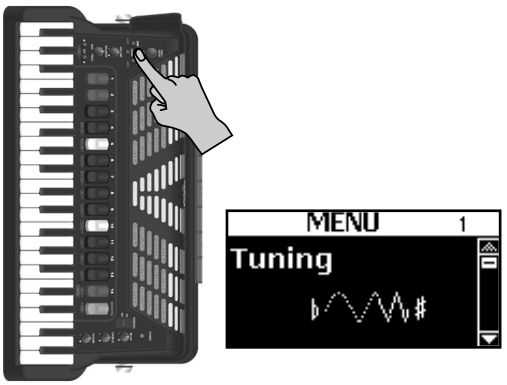
(5) Press a register [1]~[14] to specify a parameter within the selected group.
If the parameter number is higher than "14", press the [ORCHESTRA] register to select the first decimal, then register [1]~[10] to select the unit (register [10] is used to enter a "0").
Here is an example: to select parameter "10.20", press register [10], then [ORCHESTRA] twice, then register [10] again.
You can only select parameters of sections that are active (and thus sound when you play on the Treble or Bass keyboard). If you select a function of a section that is currently off, the display tells you that its parameters cannot be changed. In that case, switch the section on and try again or select another group.

(6) Proceed with "Setting parameter values" on p. 63.

### Selecting parameters via the menu

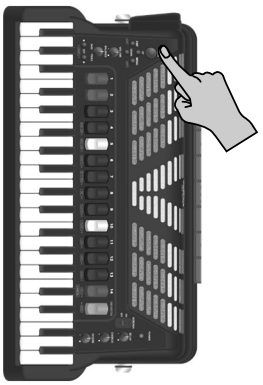
A second way of selecting parameters goes like this:

(1) Press the [MENU] button.




(2) Rotate the [DATA/ENTER] knob or the [UP]/[DOWN] buttons to select one of the function groups.

(3) Press the [DATA/ENTER] knob to enter that group.



The display now responds with (this depends on the function group you selected):

**Note:** You can only select sections that are active (and thus sound when you play on the Treble or Bass keyboard). If you select a function of a section that is currently off, the display tells you that its parameters cannot be changed. In that case, switch the section on and try again – or select another group.

(The message above means that the ORCHESTRA section is not active and therefore cannot be edited.)

(4) Rotate the [DATA/ENTER] knob or the [UP]/[DOWN] buttons to select the parameter you wish to edit.

(5) Proceed with "Setting parameter values".

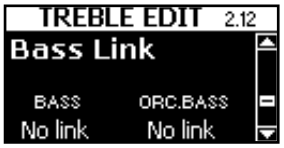
## Setting parameter values

(1) Select the parameter you wish to edit (see above).

(2) Press the [DATA/ENTER] knob to activate that parameter for editing.
Notice how the display changes.

(3) Rotate the [DATA/ENTER] knob to change the value.

(4) Press the [DATA/ENTER] knob to confirm your setting.
If a display page contains two (or three) adjustable parameters, you may have to rotate the [DATA/ENTER] again and repeat the procedure from step (2). Here is an example of a page with two parameters:




(5) Press the [EXIT/JUMP] button once to return to the function group.

### Available parameters

The various groups contain the following parameters:

**1. Tuning**

1.1 Master Tune ..... *p. 64*
1.2 Transpose ..... *p. 64*
1.3 Scale ..... *p. 64*
1.4 Scale Edit ..... *p. 64*
1.5 Scale Assign ..... *p. 65*

**2. Treble Edit**

2.1 Reed Type ..... *p. 65*
2.2 Register ..... *p. 66*
2.3 Reed Volume ..... *p. 66*
2.4 Treble Octave ..... *p. 66*
2.5 Valve Noise ..... *p. 67*
2.6 Musette Detune ..... *p. 67*
2.7 Bellows Detune ..... *p. 67*
2.8 Reverb Send ..... *p. 67*
2.9 Chorus Send ..... *p. 67*
2.10 Delay Send ..... *p. 67*
2.11 Aftertouch Pitch ..... *p. 67*
2.12 Bass Link ..... *p. 68*
2.13 Orchestra Link ..... *p. 68*
2.14 Orchestra Chord Link ..... *p. 69*
2.15 MIDI TX ..... *p. 70*
2.16 Name ..... *p. 70*

**3. Bass Edit**

3.1 Reed Type ..... *p. 71*
3.2 Register ..... *p. 71*
3.3 Reed Volume ..... *p. 71*
3.4 Button Noise ..... *p. 72*
3.5 Reed Growl ..... *p. 72*
3.6 Bellows Detune ..... *p. 72*
3.7 Bass Drum ..... *p. 72*
3.8 Chord Drum ..... *p. 73*
3.9 Reverb Send ..... *p. 73*
3.10 Chorus Send ..... *p. 73*
3.11 Delay Send ..... *p. 73*
3.12 Bass MIDI TX ..... *p. 73*
3.13 Chord MIDI TX ..... *p. 73*
3.14 Name ..... *p. 73*

**4. Free Bass Edit**

4.1 Reed Type ..... *p. 74*
4.2 Register ..... *p. 74*
4.3 Reed Volume ..... *p. 74*
4.4 Button Noise ..... *p. 75*
4.5 Reed Growl ..... *p. 75*
4.6 Bellows Detune ..... *p. 75*
4.7 Reverb Send ..... *p. 75*
4.8 Chorus Send ..... *p. 75*
4.9 Delay Send ..... *p. 75*
4.10 MIDI TX ..... *p. 75*
4.11 Name ..... *p. 75*

**5. Orch.Bass Edit**

5.1 Timbre ..... *p. 76*
5.2 Lowest Note ..... *p. 76*
5.3 Octave ..... *p. 76*
5.4 Release Time ..... *p. 76*
5.5 Volume ..... *p. 76*
5.6 Panpot ..... *p. 77*
5.7 Bass Drum ..... *p. 77*
5.8 Reverb Send ..... *p. 77*
5.9 Chorus Send ..... *p. 77*
5.10 Delay Send ..... *p. 77*
5.11 MIDI TX ..... *p. 77*

**6. Orchestra Edit**

6.1 Timbre ..... *p. 78*
6.2 Octave ..... *p. 78*
6.3 Volume ..... *p. 78*
6.4 Panpot ..... *p. 78*
6.5 Bellows Detune ..... *p. 78*
6.6 Reverb Send ..... *p. 78*
6.7 Chorus Send ..... *p. 78*
6.8 Delay Send ..... *p. 78*
6.9 Aftertouch Pitch ..... *p. 79*
6.10 MIDI TX ..... *p. 79*

**7. Orch. Chord Edit**

7.1 Timbre ..... *p. 79*
7.2 Lowest note ..... *p. 79*
7.3 Octave ..... *p. 80*
7.4 Volume ..... *p. 80*
7.5 Panpot ..... *p. 80*
7.6 Chord Drum ..... *p. 80*
7.7 Reverb Send ..... *p. 80*
7.8 Chorus Send ..... *p. 80*
7.9 Delay Send ..... *p. 80*
7.10 MIDI TX ..... *p. 80*

**8. Orch.FBass Edit**
8.1 Timbre ... *p. 81*
8.2 Octave ... *p. 81*
8.3 Volume ... *p. 81*
8.4 Panpot ... *p. 81*
8.5 Reverb Send ... *p. 81*
8.6 Chorus Send ... *p. 81*
8.7 Delay Send ... *p. 81*
8.8 MIDI TX ... *p. 81*

**9. Set Common**
9.1 Reverb Macro ... *p. 82*
9.2 Reverb Parameters ... *p. 82*
9.3 Chorus Macro ... *p. 83*
9.4 Chorus Parameters ... *p. 84*
9.5 Delay Macro ... *p. 85*
9.6 Delay Parameters ... *p. 85*
9.7 Name ... *p. 86*
9.8 Master Bar Recall ... *p. 86*
9.9 Icon ... *p. 86*

**10. System**
10.1 LCD Contrast ... *p. 86*
10.2 Bellows Curves ... *p. 86*
10.3 Pedal Controller ... *p. 87*
10.4 Sustain Routing A ... *p. 88*
10.5 Sustain Routing B ... *p. 88*
10.6 Function Switch ... *p. 88*
10.7 Function Switches Edit ... *p. 88*
10.8 Bass&Chd Mode ... *p. 89*
10.9 Free Bass Mode ... *p. 90*
10.10 Stereo Width ... *p. 90*
10.11 Output Level ... *p. 92*
10.12 Auto Power Off ... *p. 92*
10.13 Start-Up ... *p. 92*
10.14 Start-Up Name ... *p. 92*
10.15 Orchestra Touch ... *p. 92*
10.16 Orchestra Bs&Ch Touch ... *p. 92*
10.17 Start/Stop MIDI TX ... *p. 93*
10.18 Treble Release T. ... *p. 92*
10.19 Expansion ... *p. 92*
10.20 Treble Mode *(FR-7xb only)* ... *p. 92*

**11. Utility**
11.1 Battery Status ... *p. 97*
11.2 Copy SET ... *p. 97*
11.3 Copy Effects ... *p. 97*
11.4 Export All FR-7x ... *p. 98*
11.5 Export Set ... *p. 98*
11.6 Import All FR-7x ... *p. 99*
11.7 Import Set ... *p. 99*
11.8 Restore Data ... *p. 99*
11.9 FR-7/5 Import ... *p. 100*
11.10 Treble Reg. on current Set ... *p. 100*
11.11 Bass Reg. on current Set ... *p. 101*
11.12 FreeBass Reg. on current Set ... *p. 101*
11.13 Factory Reset ... *p. 102*

**12. MIDI**
12.1 RealTime RX-TX ... *p. 109*
12.2 Ext. Seq. Playback ... *p. 109*
12.3 Bellows TX Resolution ... *p. 110*
12.4 Expression MIDI TX ... *p. 110*
12.5 Global Filters ... *p. 111*
12.6 Bank for 'Send PC' ... *p. 111*

## Important remark about saving your settings

The FR-7x's internal memory remembers your settings while the FR-7x is switched on. While editing, there is no absolute need to save your settings.

Be aware, however, that all changes are lost when the FR-7x is switched off. This includes situations where the FR-7x is switched off by the "10.12 Auto Power Off" function.

**Remember to save all settings as soon as you are sure that you want to keep them**. See page 103 for how to save your changes.

**Note:** Changes you haven't saved yet and that you don't want to keep can be "undone" using "11.8 Restore Data" on p. 99.

# 1. Tuning parameters

*The parameters of the TUNING group apply to the entire FR-7x and are not saved to a Set. You can save most of them to the FR-7x's Global memory. See pages 62 and 63 for how to select and adjust the parameters.*
*Press [UP] and [DOWN] simultaneously to select the value that is indicated as "Default setting".*

See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

### 1.1 Master Tune

(415.6~440.0Hz~464.4, Default setting: 440.0)
This parameter allows you to change the FR-7x's overall tuning, which may be necessary when you play with acoustic instruments that cannot be tuned easily. The factory default is "440.0Hz". The FR-7x's tuning can be adjusted in steps of ±50 cents.

### 1.2 Transpose

(–6~5, F♯~F)
This parameter allows you to transpose all sections of the FR-7x. See page 35 for details.

### 1.3 Scale

This page contains two parameters. The first one allows you to select the tuning system and the second one to specify the fundamental/root of the key you want to play in. This was already discussed on page 36.

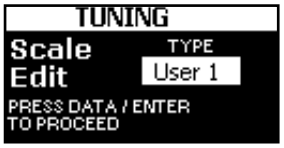
**TYPE**: Equal (Off), User 1, User 2, User 3, Arabic1, Arabic2, Just Major, Just Minor, Pythagorean, Mean-Tone, Werckmeister, Kirnberger
**KEY**: C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B

### 1.4 Scale Edit

This display page provides access to three selectable and adjustable parameters. You may have noticed that there are three "User" scales. They refer to tuning systems you can program yourself. Obviously, you only need to do this if you would like to use a special tuning system (a gamelan tuning, for example).

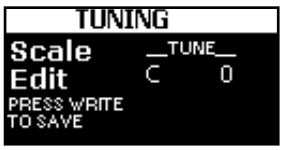
As this is a rather complex matter, the procedure for programming your tuning is a little different from the adjustment of other parameters:

(1) After selecting this page, press the [DATA/ENTER] knob to jump to the following page:




(2) Rotate the [DATA/ENTER] knob to select the User memory that should contain your customized tuning system.

(3) Press the [DATA/ENTER] knob again to jump to the following page.




(–64~0~63, Default setting: 0 for all notes) These parameters allow you to stray away from the usual semitone-interval scale (used in western music) by changing the pitch of the notes to accommodate other musical cultures.

Each note of the scale can be selected only once. That is because the value you specify applies to all notes of the same name. If you change the tuning of the "C", that value will be added to or subtracted from all Cs (C1, C2, C3, etc.). Most of the time, you will probably select the value "50" or "–50". Those values correspond exactly to half a semitone up or down (i.e. a quarter tone). Other settings may also be interesting, though.

(4) Press the [DATA/ENTER] knob to select either the note (left field) or the "TUNE" value (right field) and change the entry rotating the [DATA/ENTER] knob.

(5) Press the [MENU/WRITE] button to save your setting.

### 1.5 Scale Assign

(Treble, Orchestra, Treb&Orch, Bass&Chord, ALL, Default setting: Treb&Orch)
This parameter allows you to specify which section should be affected by the tuning system you select on the "1.3 Scale" page. It is perfectly possible to select a single section (e.g. only the Treble accordion).

## 2. Treble Edit parameters

*The parameters of the TREBLE EDIT group apply to the Treble section and are saved to the selected Set. They allow you to build your own (virtual) accordion. After setting these parameters, you probably also need to adjust the BASS EDIT or FREE BS EDIT parameters (which are also saved to the Set). See pages 62 and 63 for how to select and adjust the parameters.*
*Press [UP] and [DOWN] simultaneously to select the value that is indicated as "Default setting".*

### Introduction

While familiarizing yourself with and using the following parameters, try to think of yourself as an accordion manufacturer. Some parameters in this group indeed rely on the power of Roland's "virtual" technology (called "PBM" or "Physical Behavior Modeling") and are in fact a warehouse with all kinds of accordion components from which you can build your personal accordion or to customize an existing "model".

#### Important note

All changes you make here apply to the last Treble register you selected. So be sure to press the register ([1]~[14]) whose settings you wish to change before selecting and editing any of the TREBLE EDIT parameters. You can, however, decide to save your settings to a different register if you realize that you've been editing the wrong one.

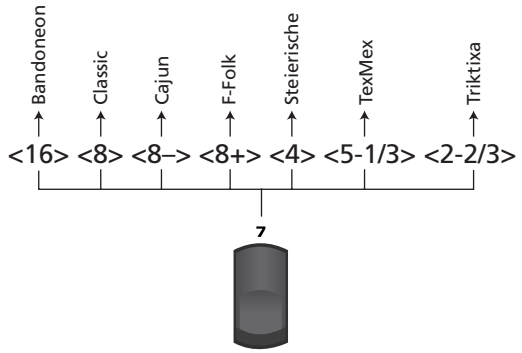
See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

### 2.1 Reed Type

This parameter allows you to do two things that are impossible on an acoustic accordion: you can (a) transform the selected register into a different instrument and (b) assign different sounds to each footage the register plays.

**Note:** Each "FOOT" can be assigned one TYPE (combinations like "16= Bandoneon, 16= TexMex, 16= Organetto" are impossible).

A register, as you may know, may contain several reeds tuned to different pitches ("feet"), so that you hear the 16', 8' and 4' reeds when you select it, for example. The "Register" parameter below allows you to select the desired footage(s). Here, you specify how each reed (that can be assigned to a register) should sound. This allows for complex combinations like the following:




(1) Press the DATA/ENTER knob to select the "FOOT" parameter, then rotate the DATA/ENTER knob to select the reed you wish to assign another sound to.
The **options** are: ALL, 16', 8', 8'–, 8'+, 4', 5-1/3', 2-2/3'

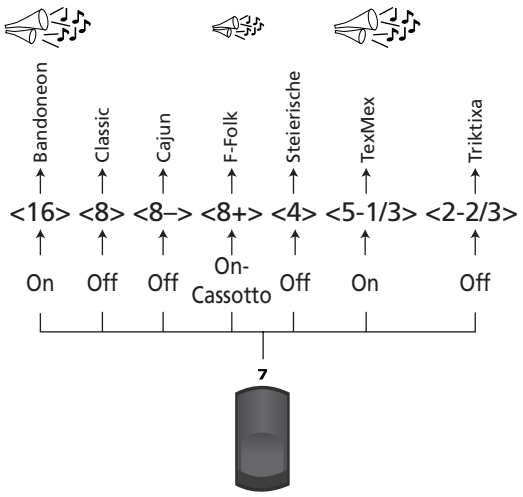
(2) Press the DATA/ENTER knob to select the "TYPE" parameter, then rotate the DATA/ENTER knob to select a type ("instrument").
The TYPE options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan.

**Note:** Whenever you select "ALL" and set a different reed type, the "Valve Noise" setting (page 67) is automatically adapted to the reed type you select here. You may have to change it afterwards if you wish to use a different noise type.

## 2.2 Register

The parameters on this page are used in combination with the settings above. Here, you decide which feet should be audible and how they should be played. It is therefore on this page that you specify whether the sounds you selected above will indeed be used.

Let us first look at an illustration:




In our example, only 16', 8'+ and 5-1/3' are used. 8'+ is slightly softer than then other two reeds, because the Cassotto function is on. "Cassotto" is similar to the "Sordina" function discussed on page 25, but it only muffles the reed/footage in question (making the sound darker). The SORDINA switch, on the other hand, applies to all accordion sounds of the Treble section.

(1) Press the DATA/ENTER knob to select the "FOOT" parameter, then rotate the DATA/ENTER knob to select the reed you wish to assign another sound to.
The options are: 16', 8', 8'–, 8'+, 4', 5-1/3', 2-2/3'

(2) Press the DATA/ENTER knob to select the "**STATUS**" parameter, then rotate the DATA/ENTER knob to specify whether the selected reed should sound and whether it should be muffled.
The STATUS options are: Off (no sound), On (sounds), On-Cassotto (muffled sound).

## 2.3 Reed Volume

This is the last parameter that can be set for each reed/footage individually. It allows you to create the desired "mix" (volume balance) for the active reeds (see the "2.2 Register" page).

This is a relative parameter: its value is added to or subtracted from the standard value ("Std"). As a rule, first decide which reed is most important and set its "Volume" parameter to "Std". Then reduce or increase the volume of the "ancillary" reeds to create the desired balance.

(1) Press the DATA/ENTER knob to select the "FOOT" parameter, then rotate the DATA/ENTER knob to select the reed whose volume you want to set.
The options are: ALL (all reeds simultaneously), 16', 8', 8'–, 8'+, 4', 5-1/3', 2-2/3'

(2) Press the DATA/ENTER knob to select the "LEVEL" parameter, then rotate the DATA/ENTER knob to set the volume.
The setting range is: Off, –40~"Std"~40, Default setting: Std

**Note:** The overall volume of the Treble section (all registers) can be changed using the BALANCE knob.

## 2.4 Treble Octave

(–1, 0, +1, Default setting: 0)
This parameter allows you to transpose the selected register one octave up ("+1") or down ("–1").

This can be used for two purposes:

- to quickly correct the pitch that results from the active reeds (see above) –or–
- to avoid overlaps of the selected register when using an ORCHESTRA sound. (The ORCHESTRA section also provides an "Octave" parameter.)

## 2.5 Valve Noise

This is a more elaborate version of the "Noise" parameter discussed on page 37. It allows you to not only set the level of the "typical" valve noises, but also to specify what kind of instrument should generate the noise.

You are free to experiment with any noise type you like, but using the noise related to the selected instrument (see "2.1 Reed Type" on p. 65) is usually more realistic.

There is only one "**TYPE**" for the entire register (i.e. all 7 reeds). The options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan.

Use the **LEVEL** parameter to specify how prominent the noise should be (Off, –40~"Std"~40, Default setting: Std).

**Note:** Whenever you select "ALL" for "2.1 Reed Type" and set a different reed type, this noise setting is automatically adapted to the reed type. It would therefore be a good idea to first select the reed type and only then change the noise type.

## 2.6 Musette Detune

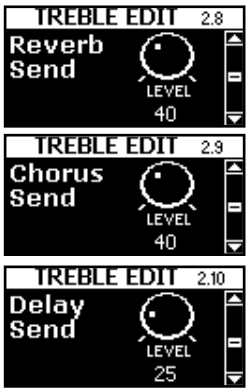
This parameter allows you to choose the system used for detuning the 8' reeds. See page 35 for details.
The options are: Off, Dry, Classic, F-Folk, American_L, American_H, North_Eur, German_L, D-Folk_L, Italian_L, German_H, Alpine, Italian_H, D-Folk_H, French, Scottish.

## 2.7 Bellows Detune

(Off, Low, Standard, High, Default setting: Standard)
This parameter further adds to the realism of the sounds emulated by your FR-7x. Here, you can specify how strongly the pitch of the simulated Treble reed(s) changes when you open or close the bellows faster than usual.

If the "Standard" setting seems too mild, try "High". If it is too strong, use "Low". If you don't want any detuning effect, select "Off". The most convincing setting usually depends on the selected instrument(s) (see "2.1 Reed Type" on p. 65).

## 2.8 Reverb Send, 2.9 Chorus Send, 2.10 Delay Send




(0~127 for all three)
Use these parameters to set the Reverb, Chorus or Delay send levels (how much effect should be applied to the Treble section). The higher the value you set, the more the Treble section is processed by the effect in question.

It works much the same way as a cathedral: the louder you sing, the more reverb (chorus or delay) you hear. In the case of the cathedral, singing louder means that you increase the effect send level, i.e. the level of the signal (your voice) that will be processed by the acoustic environment.

The other sections (Bass, Free Bass, etc.) have the same parameters, so that you can create a sound image with various "levels" (foreground, background).

The effects themselves can be edited on separate pages (see p. 82).

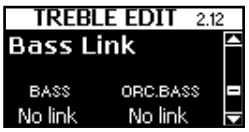
## 2.11 Aftertouch Pitch

(Off, 1/4 Down, 1/2 Down, 1/4 Up, 1/2 Up, Default setting: Off)
As stated earlier, the treble keyboard of the piano-type model also generates aftertouch messages (on the button-type model, aftertouch can be generated with the Master bar). "Aftertouch" refers to the fact that you press a key even further down after playing a note. This effect allows you to bend the pitch down (temporarily lower the note) by a quarter tone ("1/4 Down") or a semi-tone ("1/2 Down"). Select "1/4 Up" or "1/2 Up" to bend the notes up a quarter or a semi-tone.

Select "Off" to switch off the treble section's aftertouch recognition.

**Note:** This aftertouch effect applies to all notes that are sounding simultaneously. If you play a chord and then only press down one key of the chord's constituent notes even further, all notes are bent by the same amount. (MIDI buffs call this "channel aftertouch".)

## 2.12 Bass Link




Here are two parameters that allow you specify which Bass and/or orchestra bass register/sound are selected whenever you press the treble register you are currently editing. That way, you only need to press one register instead of at least two (one treble, one bass). There are other parameters that allow you to associate a Treble Orchestra and/or Chord/Free Bass Orchestra sounds with the currently selected accordion register (see below).

The options for the parameters on this page are:

- **BASS**: No Link, Bass 1~7, Free 1~7 (This selection also influences the options for the "2.14 Orchestra Chord Link" parameter.)
- **ORC.BASS**: No Link, name of the selected 1~7 register.

  If you define a "**Free**" register, the Bass section automatically switches to Free Bass mode when you press the Treble register while the "Bass Link" function is active. (If you define a "**Bass**" register, the bass section switches from Free Bass to bass mode at that time, if necessary.)

  If you also define an ORC.BASS sound (other than "No Link"), the bass section automatically activates the ORCHESTRA BASS part when you press the treble register.

  Select "**No Link**" if there should be no connection between the currently selected Treble register and the bass or orchestra bass section.

  Note that this automatic link is not activated when you define it on this page – it is merely enabled and "pre-set". To activate the Bass Link function, press and hold down the [ORCHESTRA] register and press register [4]. (By default, "Bass Link" is on.)

**Note:** Simply activating the link does nothing at all (i.e. the Bass/Free Bass/Orchestra Bass/Orchestra Chord/Orchestra Free Bass register does not change right away). You need to select another treble register whose "Bass Link" function is on for the link to work.

Repeat this procedure to defeat the Bass Link function if you no longer need it.

On the main page, links are indicated as by means of white arrows:

**Note:** You can specify that this function should be activated automatically each time you switch the FR-7x on. See "10.13 Start-Up" on p. 92.

## 2.13 Orchestra Link

This function allows you to associate an ORCHESTRA sound (instrument or organ) with the treble register you are currently editing and to specify which mode should be used. See "Selecting ORCHESTRA mode" on p. 30 for a detailed explanation of the available modes and "Assigning orchestral to the registers" on p. 51.

The options for these parameters are:

- **REGISTER**: No Link, name of ORCHESTRA register memory 1A~13B (the FR-7x allows you to name each register memory).
- **MODE**: ----, Solo, Dual, Low, High, Low Trb, High Trb, Solo M, Dual M, Low M, High M, Lo.M Trb, Hi.M Trb. Select "No Link" if there should be no connection between the currently selected Treble register and the Orchestra Treble section.

  "--" means that the currently selected mode does not change.

| Mode | Meaning |
|---|---|
| Solo | Only the ORCHESTRA sound is played. |
| Dual | The ORCHESTRA and accordion sounds are played. |
| Low | The first note you press triggers the ORCHESTRA sound. If you hold down that key or button and play higher notes, those notes are played by the accordion sound. |
| High | The first note you press triggers the ORCHESTRA sound. If you hold down that key or button and play lower notes, those notes are played by the accordion sound. |
| Low Trb | Is similar to Low mode. Here, however, the ORCHESTRA sound can be switched on/off using the Master bar. |
| High Trb | Is similar to High mode. Here, however, the ORCHESTRA sound can be switched on/off using the Master bar. |
| Solo M | Is similar to Solo mode. Here, however, you can alternate between the ORCHESTRA and accordion sounds using the Master bar. |
| Dual M | Is similar to Dual mode. Here, however, you can switch Dual mode on and off using the Master bar. |
| Low M | Is similar to Low mode. Here, however, you can switch Low mode on and off using the Master bar. |

| Mode | Meaning |
|---|---|
| High M | Is similar to High mode. Here, however, you can switch Low mode on and off using the Master bar. |
| Low.M Trb | Is similar to Low Trb mode. Here, however, you can switch Low Trb mode on and off using the Master bar. |
| Hi.M Trb | Is similar to High Trb mode. Here, however, you can switch High Trb mode on and off using the Master bar. |

Note that this automatic link is not activated when you define it on this page – it is merely enabled and "pre-set". To activate the "Orchestra Link" function, you need to press and hold down the [ORCHESTRA] register and press register [5]. (By default, "Orchestra Link" is on.)

**Note:** Simply activating the link does nothing at all (i.e. the orchestral sound does not change right away). You need to select another treble register whose "Orchestra Link" function is on for the link to work.

Repeat this procedure to defeat the Orchestra Link function if you no longer need it (or assign "CANCEL" to another Treble register and press it).

**Note:** You can specify that this function should be activated automatically each time you switch the FR-7x on. See "10.13 Start-Up" on p. 92.

## 2.14 Orchestra Chord Link

This parameter that allows you to specify which Orchestra Chord or Orchestra Free Bass sound is selected whenever you press the treble register you are currently editing.

The Orchestra Chord and Orchestra Free Bass sections are mutually exclusive (there are no chord buttons in Free Bass mode).

- CHORD-FREE BS:
  No Link, name of the selected 1~7 register (the FR-7x allows you to name each register)
  The options depend on the "2.12 Bass Link" setting, because the ORCH CHORD and ORCH FREE BASS sections are not always available:

| "2.12 Bass Link" setting | Possibilities for "2.14 Orchestra Chord Link" |
|---|---|
| No Link | No Link, name of the selected 1~7 register |
| Bass 1~7 | No Link, name of the selected CHD1~7 register |
| Free 1~7 | No Link, name of the selected FBS1~7 register |

"Bass" and "Free Bass" are two different (and mutually exclusive) modes. In "Free Bass" mode, all bass buttons play bass accordion sounds, so that the "CHD" options wouldn't make sense. That is why you cannot even select them.

Similarly, when "Bass" mode is activated (by selecting one of the seven Bass registers for "2.12 Bass Link" on p. 68), the Orchestra Free Bass sounds cannot be used. That is why you cannot even select them here.

Conversely, since "2.12 Bass Link" determines what's possible or not, changing that parameter may correct your "2.14 Orchestra Chord Link" setting.

For this reason, we recommend that you first set 2.12 Bass Link "BASS" (if you need it), and only then "2.14 Orchestra Chord Link".

**Note:** The 2.12 Bass Link "ORC.BASS" setting does not influence the options available for "2.14 Orchestra Chord Link".

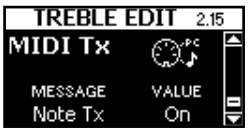
Note that this automatic link is not activated when you define it on this page – it is merely enabled and "pre-set". To activate the "Orchestra Chord Link" function (which also applies to the Orchestra Chord or Orchestra Free Bass sections), you need to press and hold down the [ORCHESTRA] register and press register [4]. (By default, "Orchestra Chord Link" is on.)

**Note:** Simply activating the link does nothing at all (i.e. the Orchestra Chord or Orchestra Free Bass sound does not change right away). You need to select another treble register whose "Bass Link" function is on for the link to work.
**Note:** The Orchestra Chord and Orchestra Free Bass Link functions need to bee activated/deactivated using the "Bass Link" procedure. There is no separate switching function for the Orchestra Chord or Orchestra Free Bass section.

Repeat this procedure to defeat the Bass Link function if you no longer need it (or assign "CANCEL" to another Treble register and press it).

On the main page, links are indicated as by means of white arrows:

## 2.15 MIDI TX




This page contains a series of MIDI parameters for the selected register. You need to set them one by one. See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set – and even each register within a Set.

## 2.16 Name

This parameter allows you to name the currently selected treble register for easy reference while performing with the FR-7x. The procedure is as follows:

(1) Press the [DATA/ENTER] knob and rotate it to select the character position you want to change.

(2) Press the [DATA/ENTER] knob again to activate the character position for editing.

The name is displayed black-on-white now. The black underline character indicates the character position you can change.

(3) Rotate the [DATA/ENTER] knob to select the desired character.

(4) Confirm your selection by pressing the [DATA/ENTER] knob (the name is displayed white-on-black again).

(5) Rotate the [DATA/ENTER] knob to select another character position, then repeat steps (2)~(4) to complete your name.

### ■ Deleting characters

To delete characters you no longer need, proceed as follows:

(a) If the name is displayed black-on-white, press the [DATA/ENTER] knob.

(b) Rotate the [DATA/ENTER] knob to select the character you want to delete.

(c) Press the [EXIT/JUMP] button and rotate the [DATA/ENTER] knob to select [Del].

(d) Press the [DATA/ENTER] knob to delete the selected character.

(e) Press the [EXIT/JUMP] button to switch off the [Del] function.

### ■ Inserting characters

To insert a missing character, proceed as follows:

(a) Press the [DATA/ENTER] knob and rotate it to select the character position that should follow the character you are about to insert.

(b) Press the [EXIT/JUMP] button to select [Ins].

(c) Press the [DATA/ENTER] knob to insert a new position, then rotate the knob to select the desired character for that position.

(d) Press the [EXIT/JUMP] button to switch off the [Ins] function.

# 3. Bass Edit parameters

*The parameters of the BASS EDIT group apply to the Bass section (bass and chord notes) and are saved to the selected Set. They allow you to build your own (virtual) accordion. See pages 62 and 63 for how to select and adjust the parameters.*
*Press [UP] and [DOWN] simultaneously to select the value that is indicated as "Default setting".*

**Important note**

All changes you make here apply to the last Bass register you selected. So be sure to press the register whose settings you wish to change before selecting and editing any of the BASS EDIT parameters. You can, however, decide to save your settings to a different register (see below) if you realize that you've been editing the wrong one.

These parameters can only be selected when Bass mode is active (page 25).

See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

## 3.1 Reed Type

This parameter allows you to transform the selected register into a different instrument, and to assign different sounds to each reed the register plays.

See "2.1 Reed Type" on p. 65 for a discussion of the possibilities and the aspects you need to pay attention to. Bear in mind, however, that the parameters on this page apply to the selected bass register.

(1) **Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the reed you wish to assign another sound to.**
The options are: ALL, 16', 8', 8'-4', 4', 2'

(2) **Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select a type ("instrument").**
The TYPE options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan

To save time while changing the "TYPE" setting of one or several reeds, you could proceed as follows: suppose all reeds are currently set to the wrong TYPE and you want to use 16', 8' and 4' as "Bandoneon". In that case, set FOOT to "ALL" and TYPE to "Bandoneon". Now, all reeds use the "Bandoneon" setting. Now use "TYPE" to switch off the reeds you do not need.

## 3.2 Register

The parameters on this page are used in combination with the parameters above.

Here, you decide which reeds should be audible and how they should be played. It is therefore on this page that you specify whether the sounds you selected above will be used.

(1) **Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the desired reed.**
The options are: 16', 8', 8'-4', 4', 2'

(2) **Press the [DATA/ENTER] knob to select the "STATUS" parameter, then rotate the [DATA/ENTER] knob to specify whether the selected reed should sound and whether you can or cannot use it to play chords.**
The STATUS options are: Off, Bass, Chord, Bass&Chord.
The available options depend on the selected footage, however:

| | 16 | 8 | 8-4 | 4 | 2 |
|---|---|---|---|---|---|
| Off | yes | yes | yes | yes | yes |
| Chord | no | no | yes | yes | yes |
| Bass | yes | yes | no | no | no |
| Bass&Chord | no | no | yes | yes | yes |

**Note:** All reeds ("16'" & "8'" for the bass, "8-4'", "4'" & "2'" for the chords) must use the same assignment. If you select "Bass&Chord" for "4'" and then set "2'" to "Chord", "4'" automatically switches to "Chord" (the last selection you make is adopted by all reeds of the same "yes" group). You can, however, select "Off" for each reed individually.
**Note:** Whenever you select "ALL" and set a different reed type, the "3.4 Button Noise" and "3.5 Reed Growl" settings are automatically adapted to the reed type you select here. You may have to change those settings afterwards if you wish to use different noise type.

## 3.3 Reed Volume

This is the last parameter that can be set for each reed individually. It allows you to create the desired "mix" (volume balance) among the active reeds (see the "3.2 Register" page).

This is a relative parameter: its value is added to or subtracted from the standard value ("Std"). As a rule, first decide which reed is most important and set its "Volume" parameter to "Std". Then reduce or increase the volume of the "ancillary" reeds to create the desired balance.

(1) **Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the reed whose volume you want to set.**
The options are: ALL (all reeds simultaneously), 16', 8', 8'-4', 4', 2'

(2) Press the [DATA/ENTER] knob to select the "LEVEL" parameter, then rotate the [DATA/ENTER] knob to set the volume.
The setting range is: Off, –40~"Std"~40, Default setting: STD

**Note:** The overall volume of the bass section (all registers) can be changed using the [BALANCE] knob.

### 3.4 Button Noise

The bass section of almost all accordion instruments can be played via buttons. Such buttons produce a typical noise when pressed.

On this page, you can specify the instrument whose button noises should be used when you select this register while playing. (Note that other bass registers can be assigned different noises.)

(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter.
There is only one TYPE for the entire register (i.e. all 5 reeds).

(2) Rotate the [DATA/ENTER] knob to select the desired setting.
The options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan.

(3) Press the [DATA/ENTER] knob to select the "LEVEL" parameter.
Use the "LEVEL" parameter to specify how prominent the noise should be.

(4) Rotate the [DATA/ENTER] knob to select the desired setting.
The setting range is: "Off", –40~"Std"~40, Default setting: STD.

**Note:** Whenever you select "ALL" for "3.1 Reed Type" and set a different reed type, this noise setting is automatically adapted to the reed type. It would therefore be a good idea to first select the reed type and only then change the noise type.

### 3.5 Reed Growl

This parameter allows you to simulate the typical noise a bass reed makes just before it stops vibrating altogether (a kind of "musical flatulence" if you will).

Each instrument of the accordion family produces its own typical growl. The growl that matches the sound selected with "3.1 Reed Type" probably yields the most realistic effect – but feel free to select another one if you like it better.

(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select one of the available instrument types:
Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan

(2) Press the [DATA/ENTER] knob to select the "LEVEL" parameter, then rotate the [DATA/ENTER] knob to set the volume of the Reed Growl sound (Off, –40~"Std"~40).

**Note:** Whenever you select "ALL" for "3.1 Reed Type" and set a different reed type, this growl setting is automatically adapted to the reed type you select. It would therefore be a good idea to first select the reed type and only then change the growl type.

### 3.6 Bellows Detune

(Off, Low, Standard, High, Default setting: Standard)
This parameter further adds to the realism of the sounds emulated by your FR-7x. Here, you can specify how strongly the pitch of the simulated Bass reed(s) changes when you open or close the bellows faster than usual.

If the "Standard" setting seems too mild, try "High". If it is too strong, use "Low". If you do not want any detuning effect, select "Off". The most convincing setting usually depends on the selected instrument(s) (see "3.1 Reed Type").

### 3.7 Bass Drum

This parameter allows you to assign up to three drum/percussion sounds to the bass buttons and to set their levels. If you assign three sounds, all three will be played simultaneously whenever you press a bass button. Note that you can assign different sounds to the chord buttons (see below), so maybe try to make "complementary" selections, like selecting a bass drum for the bass buttons, the snare drum for the chord buttons, etc.

(1) Press the [DATA/ENTER] knob to select the "LINK" parameter, then rotate the [DATA/ENTER] knob to select "1", "2" or "3".
Each "LINK" corresponds to one drum instrument you can assign.

(2) Press the [DATA/ENTER] knob to select the "NOTE" parameter, then rotate the [DATA/ENTER] knob to select the sound you want to assign.
You can play a few notes to audition the sound.

The setting range is: Off, 1~127. Choose "Off" if the selected "LINK" memory should not trigger any drum percussion sound. Otherwise, choose the number that corresponds to the desired sound. See the table on page 129 for the correspondence between the numbers and the available sounds.

(3) Press the [DATA/ENTER] knob to select the "VOL" parameter, then rotate the [DATA/ENTER] knob to set the desired level.
The setting range is –100~0~+100. "0" corresponds to the volume setting programmed at the factory. Negative values (–) allow you to make the selected sound softer, while positive values make the sound louder.

**Note:** In some cases, there may be no audible difference between the "0" and the "+100" setting, because the sound in question cannot be made any louder.

(4) Press the [DATA/ENTER] knob and repeat steps (1)~(3) for the remaining "LINK" memories if each bass button should trigger more than one drum/percussion sound.

### 3.8 Chord Drum

This parameter allows you to assign up to three drum/percussion sounds to the chord buttons and to set their levels.

If you assign three sounds, all three will be played simultaneously whenever you press a chord button. Note that you can assign different sounds to the bass buttons. See "3.7 Bass Drum" on p. 72 for the procedure.

### 3.9 Reverb Send, 3.10 Chorus Send, 3.11 Delay Send

(0~127 for all three) Use these parameters to set the Reverb, Chorus or Delay send levels (how much effect should be applied to the bass section). The higher the value you set, the more the bass section (which includes the chord buttons) will be processed by the effect in question.

The other sections (treble, Free Bass, etc.) have the same parameters, so that you can create a sound image with various "levels" (foreground, background).

The effects themselves can be edited on separate pages (see p. 82).

### 3.12 Bass MIDI TX, 3.13 Chord MIDI TX

These pages contain a series of MIDI parameters for the selected register. You need to set them one by one. One page allows you to specify which MIDI messages the bass notes (i.e. the two or three button rows closest to the bellows) should transmit, the other does the same for the chord buttons (the remaining buttons in the bass section).

See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set – and even each register within a Set.

### 3.14 Name

This parameter allows you to name the currently selected bass register for easy reference while performing with the FR-7x.

See "2.16 Name" on p. 70 for the procedure.

# 4. Free Bass Edit parameters

*The parameters of the "Free Bass Edit" group apply to the bass section when it is used in Free Bass mode (see p. 27). They can be saved to the selected Set.*
*See pages 62 and 63 for how to select and adjust the parameters.*
*Press [UP] and [DOWN] simultaneously to select the value that is indicated as "Default setting". See also "Introduction" on p. 65 for some general hints.*

### Important notes

- All changes you make here apply to the last Free Bass register you selected. So be sure to press the register whose settings you wish to change before selecting and editing any of the FREE BS EDIT parameters. You can, however, decide to save your settings to a different register (see below) if you realize that you've been editing the wrong one.
- These parameters can only be selected when Free Bass mode is active (page 27).
- See page 90 for how to select the note system for Free Bass mode. That setting is shared by all Sets.
- See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

## 4.1 Reed Type

This parameter allows you to transform the selected register into a different instrument and to assign different sounds to each footage the register plays.

**Note:** You will notice that there are fewer options here than for the Bass section. That's because you cannot play chords in Free Bass mode.

(1) Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the reed you wish to assign another sound to. The options are: ALL, 16', 8'

(2) Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select a type ("instrument").
The TYPE options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan

**Note:** Whenever you select "ALL" and set a different reed type, the "4.4 Button Noise" and "4.5 Reed Growl" settings are automatically adapted to the reed type you select here. You may have to change those settings afterwards if you wish to use different noise type.

## 4.2 Register

The parameters on this page are used in combination with the parameters above. Here, you decide which reeds should be audible and how they should be played. It is therefore on this page that you specify whether the sounds you selected above will be used.

(1) Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the reed you wish to assign another sound to.
The options are: 16', 8'

(2) Press the [DATA/ENTER] knob to select the "STATUS" parameter, then rotate the [DATA/ENTER] knob to specify whether the selected reed should sound and which bass buttons can be used to play it.
The STATUS options are: Off (no sound), Low (the lower half), High (upper half), Whole (all buttons).
These options allow you to program what keyboard players would call a "split". You can create several nifty combinations, like "High" for 8' and "Low" for 16' (or vice versa), or "Whole" for 16' (all buttons) and "High" for 8' (only the upper three rows).

**Note:** Assigning the same partial "STATUS" ("High" or "Low") to both reeds means that only half the number of available bass buttons can be used.

## 4.3 Reed Volume

This is the last parameter that can be set for each reed individually. It allows you to create the desired "mix" (volume balance) for the active reeds.

This is a relative parameter: its value is added to or subtracted from the standard value ("Std"). As a rule, first decide which reed is most important and set its "Volume" parameter to "Std". Then reduce or increase the volume of the "ancillary" reeds to create the desired balance.

(1) Press the [DATA/ENTER] knob to select the "FOOT" parameter, then rotate the [DATA/ENTER] knob to select the reed whose volume you want to set.
The options are: ALL (both reeds simultaneously), 16', 8'

(2) Press the [DATA/ENTER] knob to select the "LEVEL" parameter, then rotate the [DATA/ENTER] knob to set the volume.
The setting range is: Off, –40~"STD"~40, Default setting: STD.

**Note:** The overall volume of the Free Bass section (all registers) can be changed using the [BALANCE] knob.

## 4.4 Button Noise

The bass section of almost all accordion instruments can be played via buttons. Such buttons produce a typical noise when pressed. On this page, you can select the instrument whose button noises should be used when you select this register. (Note that other Free Bass registers can be assigned different noises.)

(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter.

(2) Rotate the [DATA/ENTER] knob to select the desired setting.
The options are: Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan.

(3) Press the [DATA/ENTER] knob to select the "LEVEL" parameter.
Use the "LEVEL" parameter to specify how prominent the noise should be.

(4) Rotate the [DATA/ENTER] knob to select the desired setting.
The setting range is: "Off", -40~"Std"~40, Default setting: STD.

**Note:** Whenever you select "ALL" for "4.1 Reed Type" and set a different reed type, this noise setting is automatically adapted to the reed type you select. It would therefore be a good idea to first select the reed type and only then change the noise type.

## 4.5 Reed Growl

This parameter allows you to simulate the typical noise a bass reed makes just before it stops vibrating altogether. Each instrument of the accordion family produces its own typical growl. The growl that matches the sound selected with "4.1 Reed Type" probably yields the most realistic effect, but feel free to select another one if you like it better.

(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select one of the available instrument types:
Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan

(2) Press the [DATA/ENTER] knob to select the "LEVEL" parameter, then rotate the [DATA/ENTER] knob to set the volume of the Reed Growl parameter (Off, -40~"Std"~40).

**Note:** Whenever you select "ALL" for "4.1 Reed Type" and set a different reed type, this growl setting is automatically adapted to the reed type. It would therefore be a good idea to first select the reed type and only then change the growl type.

## 4.6 Bellows Detune

(Off, Low, Standard, High, Default setting: Standard)
This parameter further adds to the realism of the sounds emulated by your FR-7x. Here, you can specify how strongly the pitch of the simulated Free Bass reed(s) changes when you open or close the bellows faster than usual.

If the "Standard" setting seems too mild, try "High". If it is too strong, use "Low". If you do not want any detuning effect, select "Off". The most convincing setting usually depends on the selected instrument(s) (see "Reed Type").

## 4.7 Reverb Send, 4.8 Chorus Send, 4.9 Delay Send

(0~127 for all three) Use these parameters to set the Reverb, Chorus or Delay send level (how much effect should be applied to the Free Bass section).

The higher the value you set, the more the Free Bass section will be processed by the effect in question.

The effects themselves can be edited on separate pages (see p. 82).

## 4.10 MIDI TX

This page contains a series of MIDI parameters for the selected register. You need to set them one by one.

See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set – and even each register within a Set.

## 4.11 Name

This parameter allows you to name the currently selected bass register for easy reference while performing with the FR-7x.

See "2.16 Name" on p. 70 for the procedure.

# 5. Orch.Bass Edit parameters

*The parameters of the "ORCH.BS EDIT" group allow you to edit the ORCHESTRA BASS section.*
*See page 32 for details.*
*This section can also be used to play a TW organ sound (see p. 52).*
*See pages 62 and 63 for how to select and adjust the parameters.*
*Press* UP *and* DOWN *simultaneously to select the value that is indicated as "Default setting".*

### Important note

The selection of Orchestra Bass sounds can be automated on the "2.12 Bass Link" page (see p. 68) for each treble register.

These parameters can only be selected when Orchestra Bass mode is active (page 32).

See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

## 5.1 Timbre

This parameter group allows you to assign the desired orchestral or organ sound to the selected register.

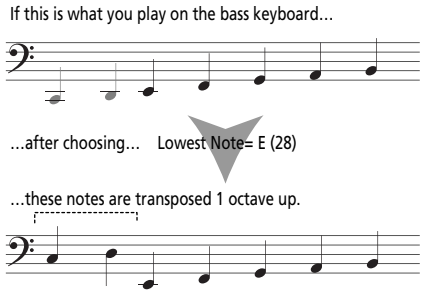
See "Assigning orchestral to the registers" on p. 51 for the procedure. As stated there, each register can select only one type of sound.

## 5.2 Lowest Note

This parameter allows you to specify the lowest note the selected sound can sound.

The ORCHESTRA BASS sounds (like the orchestral sounds of the treble section) are PCM waveforms (samples) of acoustic instruments. Each acoustic instrument has a set range: it cannot sound notes below or above that range. A normally tuned 4-string bass guitar allows you to play a low E, but not the D below it, for instance:

Samples (PCM waveforms), on the other hand, can lower the pitch of a recorded sound almost indefinitely. But that doesn't sound very natural. The "Lowest Note" parameter allows you to specify the lowest pitch the sample can use. If you nevertheless play a lower note on the bass keyboard, it will be sounded one octave above the corresponding pitch – and sound natural. Here is an example:




The ORCHESTRA BASS sound thus changes octaves. For some songs, the default setting (E) may yield odd results, especially if you need to play walking bass lines, etc. In that case, you can change the "Lowest Note" setting to achieve a satisfactory result.

The options are: E, F, F♯, G, A♭, A, B♭, B, C; Default setting: E.

## 5.3 Octave

(–3~0~+3)
This parameter allows you to transpose the ORCHESTRA BASS section (i.e. the selected orchestral or organ sound) up or down.

Use it if the part you want to play with the bass buttons is too low or too high for what you have in mind.

## 5.4 Release Time

(0~63, Default setting: 0)
This parameter allows you change the way in which a note stops when you release the corresponding button.

Though all ORCHESTRA BASS sounds have been prepared in such a way as to decay naturally when a button is released, there may be situations where the end of the notes is too sudden for comfort.

In that case, you can increase this value. "0" means that you agree with the preprogrammed Release value. All other values cause the notes to linger increasingly longer.

**Note:** This parameter has no effect when a TW organ sound is assigned to the selected register.

## 5.5 Volume

(Off, –40~"Std"~40, Default setting: Std)
This parameter allows you to set the level of the ORCHESTRA BASS part. See also page 32.

### 5.6 Panpot

(Bass 63~0 Treb 0~63 Bass)
Depending on the selected sound, this parameter allows you to change the ORCHESTRA BASS part's placement in the stereo sound field (i.e. between the left and right speakers) to create a livelier sound image. The "Treb" values mean that the sound will appear on the same side as the treble accordion sound. This setting applies to both the FR-7x's internal speakers and the L/MONO socket.

The "Bass" values mean that the sound will appear on the same side as the bass accordion sound (which is not available while an ORCHESTRA BASS sound is being used). This setting applies to both the FR-7x's internal speakers and the R/MONO socket.

Choose "0" if the ORCHESTRA BASS sound should be at the center of the stereo image.

**Note:** If a TW organ sound is assigned to the current ORCHESTRA BASS register, the "VALUE" parameter will read "Rotary" to signal that the "VALUE" parameter cannot be set.

### 5.7 Bass Drum

This parameter allows you to assign up to three drum/percussion sounds to the bass buttons and to set their levels. If you assign three sounds, all three will be played simultaneously whenever you press a bass button. See page 72 for the procedure.

### 5.8 Reverb Send, 5.9 Chorus Send, 5.10 Delay Send

(0~127 for all three)
Use these parameters to set the Reverb, Chorus or Delay send level (how much effect should be applied to the ORCHESTRA BASS section).

The higher the value you set, the stronger the ORCHESTRA BASS section will be processed by the effect in question.

The other sections (treble, bass, etc.) have the same parameters, so that you can create a sound image with various "levels" (foreground, background). Do note, however, that reverb or delay effects are hardly ever used for bass sounds.

The effects themselves can be edited on separate pages (see p. 82).

**Note:** If a TW organ sound is assigned to the current ORCHESTRA BASS register, the "LEVEL" value will read "Rotary" to signal that the register is not processed by the FR-7x's "general effects" (see p. 55). In this case, the "LEVEL" parameter cannot be set.

### 5.11 MIDI TX

This page contains a series of MIDI parameters for the ORCHESTRA BASS part you need to set one by one.

See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set.

# 6. Orchestra Edit parameters

*The parameters of the ORCH. EDIT group apply to the ORCHESTRA section. See page 29 for details about the ORCHESTRA section. You may remember that the FR-7x allows you to choose from 26 sounds (because each register provides access to an "A" and a "B" sound).*
*See pages 62 and 63 for how to select and adjust the parameters.*
*Press [UP] and [DOWN] simultaneously to select the value that is indicated as "Default setting".*

## Important notes

- The selection of ORCHESTRA sounds and modes can be automated for each treble register memory using the "2.13 Orchestra Link" parameter (page 68).
- Remember to press the register you want to edit once ("A") or twice ("B") before you start changing the settings.
- These parameters can only be selected when ORCHESTRA mode is active (page 29).
- See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

### 6.1 Timbre

This parameter group allows you to assign the desired orchestral or organ sound to the selected register.
See "Assigning orchestral to the registers" on p. 51 for the procedure. As stated there, each register can select only one type of sound. If you select a TW organ sound, you can also edit and name it.

### 6.2 Octave

(–3~0~+3)
This parameter allows you to transpose the ORCHESTRA section (i.e. the currently selected orchestral or organ sound) up or down.
This can be interesting when you are using the Orchestra part in Dual mode (page 30) and want it to sound above or below the selected treble accordion register.

### 6.3 Volume

(Off, –40~"Std"~40, Default setting: Std)
This parameter allows you to set the ORCHESTRA section's volume.
This is a relative parameter, which means that its value is added to or subtracted from the standard value ("Std").

### 6.4 Panpot

(Bass 63~0 Treb 0~63 Bass)
Depending on the selected sound, this parameter allows you to change the ORCHESTRA part's placement in the stereo sound field (i.e. between the left and right speakers) to create a livelier sound image. The "Treb" values mean that the sound will appear on the same side as the treble accordion sound. This setting applies to both the FR-7x's internal speakers and the L/MONO socket.
The "Bass" values mean that the sound will appear on the same side as the bass accordion sound. This setting applies to both the FR-7x's internal speakers and the R/MONO socket.
Choose "0" if the ORCHESTRA sound should be at the center of the stereo image.
**Note:** If a TW organ sound is assigned to the current ORCHESTRA register, the "VALUE" parameter will read "Rotary" to signal that the "VALUE" parameter cannot be set.

### 6.5 Bellows Detune

(Off, Low, Standard, High, Default setting: Standard)
This parameter allows you to specify how strongly the orchestral sound's pitch should be influenced by opening and closing the bellows faster than usual.
If the "Standard" setting seems too mild, try "High". If it is too strong, use "Low". If you do not want any detuning effect, select "Off". The most convincing setting usually depends on the selected sound.

### 6.6 Reverb Send, 6.7 Chorus Send, 6.8 Delay Send

(0~127 for all three)
Use these parameters to set the Reverb, Chorus or Delay send level (how much effect should be applied to the Orchestra section). The higher the value you set, the more the Orchestra section will be processed by the effect in question.
The other sections have the same parameters, so that you can create a sound image with various "levels" (foreground, background).
The effects themselves can be edited on separate pages (see p. 82).

**Note:** If a TW organ sound is assigned to the current ORCHESTRA register memory, the "LEVEL" value will read "Rotary" to signal that the register is not processed by the FR-7x's "general effects" (see p. 55). In this case, the "LEVEL" parameter cannot be set.

### 6.9 Aftertouch Pitch

(Off, 1/4 Down, 1/2 Down, 1/4 Up, 1/2 Up, Default setting: Off)

The treble keyboard of the piano-type model generates aftertouch messages (on the button-type model, aftertouch can be generated with the Master bar). "Aftertouch" refers to the fact that you press a key even further down after playing a note. This effect allows you to bend the pitch down (temporarily lower the note) by a quarter ("1/4 Down") or a semi-tone ("1/2 Down"). Select "1/4 Up" or "1/2 Up" to bend the notes up a quarter or a semi-tone. Select "Off" to switch off the Orchestra section's aftertouch recognition.

The treble section also contains this parameter. You are thus free to decide whether both the accordion and the orchestral sounds should be affected by aftertouch messages or only one of them.

**Note:** This aftertouch effect applies to all ORCHESTRA notes that are sounding simultaneously. (MIDI buffs call this "channel aftertouch".)

**Note:** For organ sounds, aftertouch allows you to alternate between the fast and slow speeds of the Rotary effect. (That effect is automatically assigned to an organ sound when you select it.) The speed switching function cannot be deactivated. You can, however, also add pitch control to this switching function, and so control two functions via the aftertouch.

### 6.10 MIDI TX

This page contains a series of MIDI parameters for the Orchestra section you need to set one by one. See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set.

## 7. Orch. Chord Edit parameters

*The parameters of the "Orch. Chord Edit" group apply to the chord button rows of the Bass section. As stated earlier, the FR-7x allows you to play and accordion sound with the bass rows and an orchestral or organ sound with the chord rows of the bass keyboard (and vice versa). See page 33 for details about the ORCHESTRA CHORD section. (You can also combine the ORCHESTRA CHORD section with the ORCHESTRA BASS section if you like.)*
*See pages 62 and 63 for how to select and adjust the parameters.*
*Press* UP *and* DOWN *simultaneously to select the value that is indicated as "Default setting".*

**Important notes**

- The selection of ORCHESTRA CHORD mode can be automated using the "2.14 Orchestra Chord Link" parameter (page 69).
- These parameters can only be selected if an ORCHESTRA CHORD register is selected (page 33).
- See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

### 7.1 Timbre

This parameter group allows you to assign the desired orchestral or organ sound to the selected register.

See "Assigning orchestral to the registers" on p. 51 for the procedure. As stated there, each register can select only one type of sound.

If you select a TW organ sound, you can also edit and name it.

### 7.2 Lowest note

This parameter allows you to specify the lowest note the selected sound can sound.

The ORCHESTRA CHORD sounds are PCM waveforms (samples) of acoustic instruments. Each acoustic instrument has a set range: it cannot sound notes below or above that range.

Samples (PCM waveforms), on the other hand, can lower the pitch of a recorded sound almost indefinitely. But that doesn't sound very natural. The "Lowest Note" parameter allows you to specify the lowest pitch the sample can use. If you nevertheless play a lower note on the treble keyboard, it will be sounded one octave above the corresponding pitch – and sound natural.

The ORCHESTRA CHORD sound thus changes octaves. For some songs, the default setting (E) may yield odd results, especially if you need to play walking bass lines, etc. In that case, you can change the "Lowest Note" setting to achieve a satisfactory result.

The options are: E, F, F♯, G, A♭, A3, B♭, B, C; Default setting: E.

### 7.3 Octave

(–3~0~+3)

This parameter allows you to transpose the ORCHESTRA CHORD section (i.e. the currently selected orchestral or organ sound) up or down.

### 7.4 Volume

(Off, –40~"Std"~40, Default setting: Std)

This parameter allows you to set the volume of the ORCHESTRA CHORD section.

This is a relative parameter, which means that its value is added to or subtracted from the standard value ("Std").

### 7.5 Panpot

(Bass 63~0 Treb 0~63 Bass)

Depending on the selected sound, this parameter allows you to change the ORCHESTRA CHORD part's placement in the stereo sound field (i.e. between the left and right speakers) to create a livelier sound image. The "Treb" values mean that the sound will appear on the same side as the treble accordion sound. This setting applies to both the FR-7x's internal speakers and the L/MONO socket.

The "Bass" values mean that the sound will appear on the same side as the bass accordion sound. This setting applies to both the FR-7x's internal speakers and the R/MONO socket.

Choose "0" if the ORCHESTRA CHORD sound should be at the center of the stereo image.

**Note:** If a TW organ sound is assigned to the current ORCHESTRA CHORD register, the "VALUE" parameter will read "Rotary" to signal that the "VALUE" parameter cannot be set.

### 7.6 Chord Drum

This parameter allows you to assign up to three drum/percussion sounds to the chord buttons and to set their levels.

If you assign three sounds, all three will be played simultaneously whenever you press a chord button. See "3.7 Bass Drum" on p. 72 for the procedure.

### 7.7 Reverb Send, 7.8 Chorus Send, 7.9 Delay Send

(0~127 for all three)

Use these parameters to set the Reverb, Chorus or Delay send level (how much effect should be applied to the ORCHESTRA CHORD section). The higher the value you set, the stronger the ORCHESTRA CHORD section will be processed by the effect in question.

The other sections have the same parameters, so that you can create a sound image with various "levels" (foreground, background).

The effects themselves can be edited on separate pages (see p. 82).

**Note:** If a TW organ sound is assigned to the current ORCHESTRA CHORD register, the "LEVEL" value will read "Rotary" to signal that the register is not processed by the FR-7x's "general effects" (see p. 55). In this case, the "LEVEL" parameter cannot be set.

### 7.10 MIDI TX

This page contains a series of MIDI parameters for the Orchestra section you need to set one by one. See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set.

# 8. Orch.FBass Edit parameters

*The parameters of the "ORCH.FBASS EDIT" group apply to the bass buttons while Free Bass mode is active. See page 34 for details about the ORCHESTRA FREE BASS section. This section is not available while bass mode is active. See pages 62 and 63 for how to select and adjust the parameters.*
*Press* [UP] *and* [DOWN] *simultaneously to select the value that is indicated as "Default setting".*

**Important note**

- The selection of ORCHESTRA FREE BASS can be automated using the "2.14 Orchestra Chord Link" parameter (page 69).
- These parameters can only be selected if an ORCHESTRA FREE BASS register is selected (page 33).
- See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

## 8.1 Timbre

This parameter group allows you to assign the desired orchestral or organ sound to the selected register.

See "Assigning orchestral to the registers" on p. 51 for the procedure. As stated there, each register can select only one type of sound.

If you select a TW organ sound, you can also edit and name it.

## 8.2 Octave

(–3~0~+3)
This parameter allows you to transpose the ORCHESTRA FREE BASS section (i.e. the currently selected orchestral or organ sound) up or down.

## 8.3 Volume

(Off, –40~"Std"~40, Default setting: Std)
This parameter allows you to set the volume of the ORCHESTRA FREE BASS section.

This is a relative parameter, which means that its value is added to or subtracted from the standard value ("Std").

## 8.4 Panpot

(Bass 63~0 Treb 0~63 Bass)
Depending on the selected sound, this parameter allows you to change the ORCHESTRA FREE BASS part's placement in the stereo sound field (i.e. between the left and right speakers) to create a livelier sound image. The "Treb" values mean that the sound will appear on the same side as the treble accordion sound. This setting applies to both the FR-7x's internal speakers and the L/MONO socket.

The "Bass" values mean that the sound will appear on the same side as the bass accordion sound (which is not currently available). This setting applies to both the FR-7x's internal speakers and the R/MONO socket.

Choose "0" if the ORCHESTRA FREE BASS sound should be at the center of the stereo image.

**Note:** If a TW organ sound is assigned to the current ORCHESTRA FREE BASS register, the "VALUE" parameter will read "Rotary" to signal that the "VALUE" parameter cannot be set.

## 8.5 Reverb Send, 8.6 Chorus Send, 8.7 Delay Send

(0~127 for all three) Use these parameters to set the Reverb, Chorus or Delay send level (how much effect should be applied to the Orchestra Free Bass section). The higher the value you set, the more the Orchestra section will be processed by the effect in question.

The other sections (Bass, Free Bass, etc.) have the same parameters, so that you can create a sound image with various "levels" (foreground, background).

The effects themselves can be edited on separate pages (see p. 82).

**Note:** If a TW organ sound is assigned to the current ORCHESTRA CHORD register, the "LEVEL" value will read "Rotary" to signal that the register is not processed by the FR-7x's "general effects" (see p. 55). In this case, the "LEVEL" parameter cannot be set.

## 8.8 MIDI TX

This page contains a series of MIDI parameters for the ORCHESTRA FREE BASS section you need to set one by one. See page 113 for details about the MIDI parameters. These parameters are saved along with all other Set parameters, which allows you to use different MIDI settings for each Set.

# 9. Set Common parameters

*The SET COMMON group contains parameters that apply to all sections, but only within the framework of the currently selected Set, most notably the parameters that specify the sound/character of the Reverb, Chorus and Delay effects.*

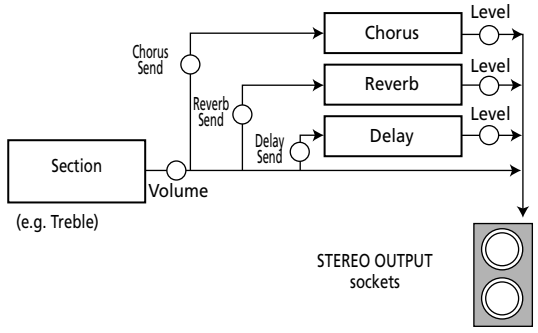
## Important notes

- Never switch off the FR-7x before saving the settings you wish to keep, because doing so will erase your changes.
- See page 103 for how to save your changes. Also be sure to read "Important remark about saving your settings" on p. 64.

## About the effects parameters

The settings you perform here apply to all sections that use the general reverb, chorus or delay effect. They do not apply to the TW reverb, chorus or delay processors, i.e. the effects available for organ sounds. The TW effects cannot be edited.

The connection of the sections to the general effects processors is as follows:




**Note:** See page 56 for the connection of the organ parts to the TW effects. Those effects are not related to the processors discussed here.

## 9.1 Reverb Macro

This is where you specify what kind of effect the Reverb processor should generate and how loud it should be.

**Note:** You can also copy the Reverb (or even all effects) settings from another Set. See page 97.

(1) Press the DATA/ENTER knob to select the "TYPE" parameter, then rotate the DATA/ENTER knob to select an effect type.

The "TYPE" parameter on this page is a "Macro" function: it recalls suitable preset values for all Reverb parameters (Pre-LPF~RevPre DlyTm) on the "Reverb Parameters" page. The Macro therefore also selects a "Character". In many instances, editing only the parameters on this page is enough.

The available options are:

| Macro name | Meaning |
|---|---|
| Room1, Room2, Room3 | These types simulate the reverberation of a room. They provide a well-defined spacious reverberation. |
| Hall1, Hall2 | These types simulate the reverberation of a concert hall with a deeper reverberation than the Room reverbs. |
| Plate | This effect type simulates a plate reverb (a studio device using a metal plate to simulate natural reverb). |
| Delay | This is a conventional delay that produces echo effects. |
| Panning Dly | This is a special delay in which the delayed sounds move left and right. It is effective when you are listening in stereo. |

(2) Press the DATA/ENTER knob to select the "LEVEL" parameter, then rotate the DATA/ENTER knob to set the Reverb processor's output volume (0~127).

The overall reverb volume depends on three things: the Send level of the various sections, the output level of the Reverb processor and the setting of the REVERB knob.

If one of them is set to "0", there will be no reverb. If the Send level of a section (Orchestra, for example) is set to "0", only the selected sound will have no reverb. If the "LEVEL" parameter on this page is set to "0", the Reverb processor is effectively off for all sections.

## 9.2 Reverb Parameters

This page contains several parameters that need to be selected using the "TYPE" entry. Always *first* select the parameter you want to change and *then* set its value.

(1) Press the DATA/ENTER knob to select the "TYPE" parameter, then rotate the DATA/ENTER knob to select a parameter.

| Parameter | Explanation |
|---|---|
| Character (0~7) | This parameter specifies the reverb type you need (see the table above). It does not load preset values for the Pre-LPF~RevPreDlyTm parameters. |

| Parameter | Explanation |
|---|---|
| Pre-LPF (0~7) | A low-pass filter can be applied to the high-frequency range before the signals coming from the various sections are processed by the reverb. Higher values make the Send signals darker, which results in a mellower reverberation. This parameter only applies to the signals that are sent to the Reverb processor. It does not alter the sound of the active sections. |
| Time (0~127) | This parameter sets the duration of the reverb effect. Higher values result in longer reverberation. |
| Level (0~127) | This parameter sets the output volume of the Reverb processor. It is linked to its namesake on the "Reverb Macro" page. Higher values result in louder reverberation. |
| Dly Fback (0~127) | This parameter is only available when you set "Character" to "6" or "7". It specifies the number of echoes: higher values result in more repetitions. |
| Pre-Dly T. (0~127) | This parameter sets the time interval between the original ("dry") signal and the onset of the selected reverb effect. Higher values result in a longer pre-delay time, simulating a larger reverberant space. |

(2) **Press the [DATA/ENTER] knob to select the "VALUE" parameter, then rotate the [DATA/ENTER] knob to set the parameter value (see the indications between brackets in the table above).**
If you change one of the above parameter values, an "(E)" appears next to the "TYPE" name to signal that you are no longer using the presets of the macro in question.

If you then select another "TYPE", however, your changes are lost and replaced by the settings of the newly selected macro.

**Note:** Simultaneously press the [UP] and [DOWN] buttons to recall the factory setting for the currently active parameter.

## 9.3 Chorus Macro

Chorus broadens the spatial image of the sound, adding richness. You can choose from 8 types of chorus.

**Note:** You can also copy the Chorus (or even all effects) settings from another Set. See page 97.

(1) **Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select an effect type.**
The "TYPE" parameter on this page is a "Macro" function: it recalls suitable preset values for all chorus parameters on the "Chorus Parameters" page. In many instances, editing only the parameters on this page is enough.
The available options are:

| Parameter | Explanation |
|---|---|
| Chorus 1~4 | These are conventional chorus effects that add spaciousness and depth to the sound. |
| FBack Chr | This is a chorus with a Flanger-like effect and a soft sound. |
| Flanger | This is an effect that sounds somewhat like a jet airplane taking off or landing. |
| Short Delay | This is a delay with a short delay time. |
| ShortDly FB | This is a short delay with many repeats. |

(2) **Press the [DATA/ENTER] knob to select the "LEVEL" parameter, then rotate the [DATA/ENTER] knob to set the Chorus processor's output volume (0~127).**
The overall chorus volume depends on three things: the Send level of the various sections, the output level of the Chorus processor and the setting of the [CHORUS] knob.
If one of them is set to "0", there will be no chorus. If the Send level of a section is set to "0", only that section will have no chorus. Other sections If the "LEVEL" parameter on this page is set to "0", the Chorus processor is effectively off for all sections.

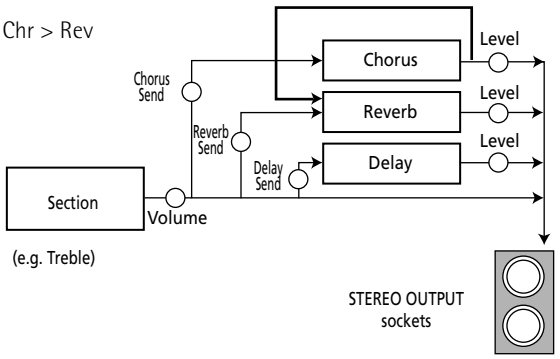
## 9.4 Chorus Parameters

This page contains several parameters that need to be selected using the "TYPE" entry.

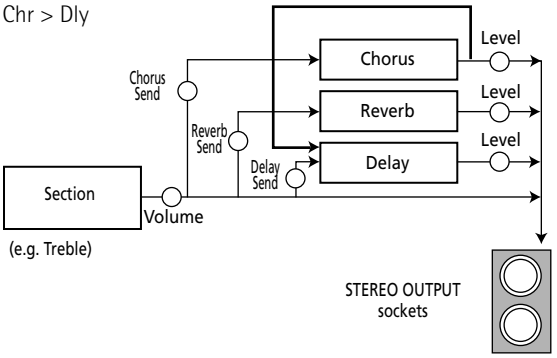
(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter, then rotate the [DATA/ENTER] knob to select a parameter.

| Parameter | Explanation |
|---|---|
| Pre-LPF (0~7) | A low-pass filter can be applied to the high-frequency range before the signals coming from the various sections are processed by the chorus. Higher values make the Send signals darker, resulting in a mellower chorus sound. This parameter only applies to the signals that are sent to the Chorus processor. It does not alter the sound of the active sections. |
| Level (0~127) | This parameter sets the output volume of the Chorus processor. It is linked to its namesake on the "Chorus Macro" page. Higher values result in a more prominent chorus effect. |
| Feedback (0~127) | This parameter sets the level at which the Chorus sound is re-input (fed back) into the Chorus. By using Feedback, a denser chorus sound can be created. Higher values result in a greater feedback level. |
| Delay (0~127) | This parameter sets the delay of the chorus effect. Higher values will cause greater deviation in pitch of the chorus sound. |
| Rate (0~127) | This parameter sets the speed (frequency) at which the chorus sound is modulated. Higher values result in faster modulation. |
| Depth (0~127) | This parameter sets the depth at which the chorus sound is modulated. Higher values result in a more pronounced modulation. |
| Chr > Rev (0~127) | This parameter sets the amount of chorus sound that is sent to the Reverb processor. The value "127" effectively allows you to connect the chorus and reverb effects in series (chorus before reverb). If you do not want the chorus signal to be processed by the reverb effect, set this value to "0". |
| Chr > Dly (0~127) | This parameter sets the amount of chorus sound that is sent to the Delay processor. Higher values result in more sound being sent. The value "127" effectively allows you to connect the Chorus and Delay effects in series (Chorus before Delay). If you do not want the chorus signal to be processed by the delay effect, set this value to "0". |

Chr > Rev




Chr > Dly




(2) Press the [DATA/ENTER] knob to select the "VALUE" parameter, then rotate the [DATA/ENTER] knob to set the value (see the indications between brackets above).

If you change one of the above parameter values, an "(E)" appears next to the "TYPE" name to signal that you are no longer using the presets of the macro in question.

If you then select another TYPE, your changes are lost and replaced by the settings of the newly selected macro.

**Note:** Simultaneously press the [UP] and [DOWN] buttons to recall the factory setting for the currently active parameter.

## 9.5 Delay Macro

A delay effect creates echoes. It can also broaden a sound by adding a slightly delayed copy to the original sound (a technique often used for rock-'n'-roll songs and in karaoke bars).

**Note:** You can also copy the Delay (or even all effects) settings from another Set. See page 97.

(1) **Press the DATA/ENTER knob to select the "TYPE" parameter, then rotate the DATA/ENTER knob to select an effect type.**

The TYPE parameter on this page is a "Macro" function, i.e. it recalls suitable preset values for all Delay parameters on the "Delay Parameters" page. In many instances, editing only the parameters on this page is enough.

The available options are:

| Parameter | Explanation |
|---|---|
| Delay 1~3 | These are conventional Delays. 1, 2 and 3 have progressively longer delay times. |
| Delay 4 | This is an effect with a rather short delay time (a kind of "slap back" effect). |
| Pan Delay 1~3 | The repetitions move between left and right. This is effective when listening in stereo. "1", "2" and "3" have progressively longer delay times. |
| Pan Delay 4 | This is a rather short delay with the echoes moving between left and right. It is effective when listening in stereo (a kind of stereo "slap back" effect). |
| Delay > Rev | Reverb is added to the delay sound which moves between left and right. It is effective when listening in stereo. |
| Pan Repeat | The delay signal moves between the left and right channels, yet the stereo position is different from the effects listed above. It is effective when listening in stereo. |

(2) **Press the DATA/ENTER knob to select the "LEVEL" parameter, then rotate the DATA/ENTER knob to set the Delay processor's output volume (0~127).**

The overall delay volume depends on three things: the Send level of the various sections, the output level of the Delay processor and the setting of the DELAY knob.

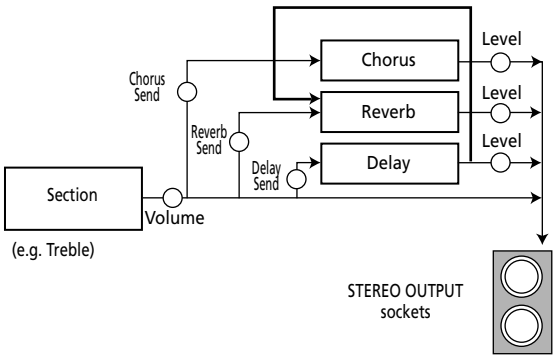
If one of them is set to "0", there will be no delay effect. If the Send level of a section is set to "0", the sound of that section is not repeated. If the "LEVEL" parameter on this page is set to "0", the Delay processor is effectively off for all sections. This parameter is connected to the DELAY knob.

## 9.6 Delay Parameters

This page contains several parameters that need to be selected using the "TYPE" entry.

(1) **Press the DATA/ENTER knob to select the "TYPE" parameter, then rotate the DATA/ENTER knob to select a parameter.**

| Parameter | Explanation |
|---|---|
| Pre-LPF (0~7) | A low-pass filter can be applied to the high-frequency range before the signals coming from the various sections are processed by the Delay processor. Higher values make the Send signals darker, resulting in a mellower delay sound. Note that this parameter only applies to the signals that are sent to the Delay processor. It does not alter the sound of the active sections. |
| Level (0~127) | This parameter sets the overall volume of the three delay lines (center, left and right). Higher values result in a louder delay effect. |
| Time C (ms) (0.1~1000) | The delay effect of the FR-7x allows you to set three delay times: center (C), left (L) and right (R). "Time C" sets the delay time of the Delay located at the center. |
| Time L/R (%) (4~500) | These parameters sets the delay time of the left- or right-channel delay line as a percentage of the central Delay. The value "100%" means that the left or right delay repeats at the same speed as the center delay (see above). |
| Level C/L/R (0~127) | These parameters set the volume of the central, left and right delays individually, allowing you to create the desired "mix". |
| Feedback (–64~0~+63) | This parameter specifies the number of times the delay will repeat. If you select "0", the delay will not repeat. Higher values result in more repetitions. With negative (–) values, the center delay will be fed back with inverted phase. This is especially effective for small "Time C" values. |
| Dly > Rev (0~127) | This parameter sets the amount of delay sound that is sent to the Reverb. Higher values mean that the echoes will be more prominent in the reverb signal. Be careful not to overdo this effect because it tends to blur the sound image. |




If you change one of the above parameter values, an "(E)" appears next to the "TYPE" name to signal that you are no longer using the presets of the macro in question.

If you then select another "TYPE", your changes are lost and replaced by the settings of the newly selected macro.

### 9.7 Name

This function allows you to name the selected Set (8 characters). It would be a good idea to use the name of the instrument you "built" using the TREBLE, BASS, FREE BASS, etc., group parameters or the name of the song you wish to use this Set for.

See "Name" on p. 63 for how to enter names.

### 9.8 Master Bar Recall

This parameter allows you to choose the Treble register (1~14) that can be activated by pressing the Master bar. This is only possible while the Treble section is in Solo mode (page 30) or while the ORCHESTRA part is set to "CANCEL".

In all other cases (Dual, High, Low modes), the Master bar is used to mute the ORCHESTRA part. In Solo mode, the first press allows you to return from the ORCHESTRA part (if it's on) to the treble section.

**Note:** If you also take advantage of the Treble register's "Link" functions (see p. 68), this "Recall" parameter actually allows you to reconfigure your entire FR-7x simply by pressing the Master bar.

### 9.9 Icon

This parameter allows you to assign an icon to your Set, which is displayed above its name on the main page. In most cases, you will probably choose a picture that somehow illustrates the contents of your settings, but that is entirely up to you. The FR-7x contains 44 preset icons (stored in its internal memory).

## 10. System parameters

*The "System" group contains parameters that are related to all Sets and all sections: they apply to the FR-7x as a whole.*

*See pages 62 and 63 for how to select and adjust the parameters.*

*Press UP and DOWN simultaneously to select the value that is indicated as "Default setting".*

### 10.1 LCD Contrast

(0~12, Default setting: 12)

This parameter allows you to change the contrast if the FR-7x's display is difficult to read. The smaller the value, the darker the display becomes.

### 10.2 Bellows Curves

(Fixed Low, Fixed Med, Fixed High, X-Light, Light, Standard, Heavy, X-Heavy)

This parameter allows you to specify how the FR-7x should respond to the bellows' movements. You may remember that there are several functions that can be controlled via the strength/speed with which you push or pull the bellows (2.7 Bellows Detune, 3.6 Bellows Detune, 3.5 Reed Growl, 4.6 Bellows Detune, 6.5 Bellows Detune, 6.1.5 Bellows Crescendo).

If you think those parameters do not respond the way you would like them to, try another curve that better "translates" your movements.

There are three "**Fixed**" curves that always use the same value, no matter how hard or lightly you push/pull the bellows (no dynamic control). "**Low**" means that a low value is used, "**Med**" represents a medium value and "**High**" a high value. When you select one of these three options, you do not need to move the bellows in order to hear the notes you play.

**Note:** By selecting a "Fixed" option here, you effectively switch off the bellows sensor. This also means that any setting that includes "Bellows" for "10.15 Orchestra Touch" or "10.16 Orchestra Bs&Ch Touch" no longer works, because the FR-7x no longer monitors the bellows' movements.

The remaining settings do depend on the strength with which you push/pull the bellows, but in different ways: "**Light**" means that you do not need to push/pull hard to achieve a meaningful effect. "**X-Light**" requires even less strength (the "X" stands for "extra"). "**Standard**" refers to a normal response. "**Heavy**" provides a greater variety of nuances and "**X-Heavy**" is even more detailed. It would be a good idea to select each curve without the "Fixed" addition, play a few notes, select the next curve, etc., until you find the response that feels just right.

## 10.3 Pedal Controller

This page allows you to assign functions to the FBC-7's footswitches. As you will notice below, there are also functions for remotely controlling external instruments, like an arranger module or any other device that understands the messages transmitted by the FBC-7.

**Note:** The assignments you program here are only meaningful if you connect the FR-7x to the supplied FBC-7.

(1) Press the [DATA/ENTER] knob to select the "SWITCH" parameter, then rotate the [DATA/ENTER] knob to select the footswitch on the FBC-7 whose function you wish to define.

(2) Press the [DATA/ENTER] knob to select the "ASSIGN" parameter, then rotate the [DATA/ENTER] knob to select one of the following functions:

| Parameter | Explanation |
|---|---|
| Set Up/ Set Down | The footswitch allows you to select the next (Down) or previous (Up) Set memory. After selecting Set 01 (or 80), pressing the footswitch again takes you to Set 80 (or 01).<br>These are the default functions of footswitches [1] and [2]. |
| Regist Up/ Regist Down | The selected footswitch allows you to select the next (Down) or previous (Up) treble register. If you combine this with the "2.12 Bass Link" and "2.13 Orchestra Link" parameters, this allows you to reconfigure almost all sections simply by pressing this footswitch. |
| Sust.A* | The footswitch can be used to hold the note messages the selected section (page 88) transmits via MIDI. You can then release the keys or buttons – the notes go on sounding until you release the footswitch. |
| Sust.B* | The footswitch can be used to hold the note messages the selected section (page 88) transmits via MIDI. You can then release the keys or buttons – the notes go on sounding until you release the footswitch. |
| Orch.On/Off | The footswitch allows you to switch the ORCHESTRA section on and off. |
| Start/Stop* | Pressing the footswitch once will cause the external device to start playback. Press the footswitch again to stop playback. |
| Intro* | The footswitch can be used to select the "Intro" pattern of the active Music Style.<br>**Note:** Arranger instruments of other manufacturers may not understand this message. If in doubt, see their MIDI implementation section for details. The MIDI message transmitted by this footswitch is PC83 (program change) on MIDI channel 10. |
| Fill Up* | The footswitch can be used to select a fill-in pattern of the active Music Style. If the instrument being controlled provides several fill-in patterns, you can select them one after the other in ascending order.<br>**Note:** You cannot cycle back to the lowest level (which is called "Original" on older Roland arranger instruments).<br>**Note:** The MIDI message transmitted by this footswitch is PC81 (program change) on MIDI channel 10. |
| Fill Down* | The footswitch can be used to select a fill-in pattern of the active Music Style. If the instrument being controlled provides several fill-in patterns, you can select them one after the other in descending order.<br>**Note:** You cannot cycle back to the highest level (which is called "Variation" on older Roland arranger instruments).<br>**Note:** The MIDI message transmitted by this footswitch is PC82 (program change) on MIDI channel 10. |
| Ending* | The footswitch can be used to select the "Ending" pattern of the active Music Style.<br>**Note:** The MIDI message transmitted by this footswitch is PC84 (program change) on MIDI channel 10. |
| PitchUp 1/2 PitchUp 1 | The selected footswitch allows you to bend the notes you are playing a semi-tone ("1/2") or two semi-tones ("1") up. When you release the footswitch, the pitch returns to its regular level. |
| PitchDwn 1/2 PitchDwn 1 | The selected footswitch allows you to bend the notes you are playing a semi-tone ("1/2") or two semi-tones ("1") down. When you release the footswitch, the pitch returns to its regular level. |
| Rtry Sw** | The footswitch allows you to switch the Rotary effect (see p. 55) on and off. |
| Rtry SlowFast** | The footswitch allows you to alternate between the slow and fast rotation speeds.<br>**Note:** The function is only meaningful if the Rotary effect is currently on. |
| Rtry Slow** | The footswitch allows you to select the slow rotation speed.<br>**Note:** The function is only meaningful if the Rotary effect is currently on. |

| Parameter | Explanation |
|---|---|
| Rtry Fast** | The footswitch allows you to select the fast rotation speed.<br>**Note:** The function is only meaningful if the Rotary effect is currently on. |
| Brake OnOff** | The footswitch allows you to switch the TW organ part's brake effect on and off. This simulates the effect you get when you switch a tonewheel organ off ("On") or on ("Off") while playing. |
| Brake On** | When you press the footswitch, the pitch will gradually fall. |
| Brake Off** | When you press the footswitch, the pitch will gradually rise from a lower to the regular level. |
| Modul. | The footswitch allows you to add vibrato to the notes you are currently playing. |
| Play/Pause | The footswitch can be used to start and temporarily stop playback of the selected audio file (see p. 38). |
| Skip BWD | The footswitch allows you to return to the beginning of the currently selected audio file. Press it twice to jump to the beginning of the previous file in alphabetical order. It can also be used to select the previous step of the selected playlist (see p. 42). |
| Skip FWD | The footswitch allows you to jump to the next audio file in alphabetical order ("FWD"). It can also be used to select the next step of the selected playlist. |
| REC Start/ Stop | The footswitch allows you to start and stop the FR-7x's audio recorder (see p. 47). |
| Set 1~80 | The selected footswitch can be used to recall the specified Set (i.e. the Set whose number you choose). |
| Register 1~14 | The footswitch can be used to recall the selected Treble register. That is why you must specify a number here. |
| Null | The footswitch has no function. |

* This setting only makes sense if you connect the FBC-7's MIDI OUT socket to the MIDI IN socket of an arranger module, drum machine, etc.

** This is only meaningful if you are using an orchestra register that plays a TW organ sound.

## 10.4 Sustain Routing A, 10.5 Sustain Routing B

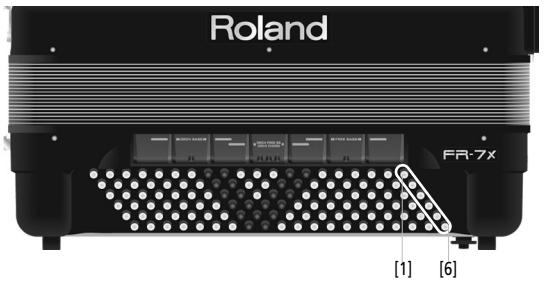
(All, Treble, Bass, Chord, Orch., Orch.Bs, Orch.BsCh, Orch.FBs)
The parameters on these pages allow you to specify whether or not the available sections (see "PART") should be controlled by the footswitch that has the "Sust.A" ("Sustain Routing A") or "Sust.B" ("Sustain Routing B") function (page 87).

(1) Press the DATA/ENTER knob to select the "PART" parameter, then rotate the DATA/ENTER knob to select a parameter.
Possibilities for **"PART"**: All, Treble, Bass, Chord, Orch., Orch.Bs, Orch.BsCh, Orch.FBs.

(2) Press the DATA/ENTER knob again to select the "VALUE" parameter, then rotate the DATA/ENTER knob to set the value.
Possibilities for "**VALUE**": On, Off.
Select "On" to control the section shown below "PART" with the FBC-7 footswitch that acts as "Sust.A" or "Sust.B". Select "Off" for sections that you do not want to control in this way.

## 10.6 Function Switch

This parameter allows you to use the bass button column closest to the FR-7x logo to select or control the desired functions. When this parameter is set to "On", the buttons in question can no longer be used to play notes or chords.




At first, the buttons will have the following factory default settings (they can be changed with the parameter discussed below):

| Bass button | Function |
|---|---|
| [1] | Pitch Down |
| [2] | Modulation |
| [3] | Sustain |
| [4] | Brake Off |
| [5] | Brake On |
| [6] | Rotary Slow/Fast |

## 10.7 Function Switches Edit

The parameters on this page allow you to assign the desired functions to the bass buttons that can be used as function switch. Remember that these functions are only used when the "Function Switch" parameter (see above) is set to "On".

(1) Press the DATA/ENTER knob to select the "SWITCH" parameter, then rotate the DATA/ENTER knob to select the bass button whose function you wish you define.

(2) Press the DATA/ENTER knob again to select the "ASSIGN" parameter, then rotate the DATA/ENTER knob to select one of the available functions.
The functions you can assign are the same as for the footswitches of the supplied FBC-7 unit. Please refer to page 87.

## 10.8 Bass&Chd Mode

(Default setting: 2 Bs Rows)
This parameter allows you to specify the number of button rows available for playing bass notes. The default is 2 bass rows and 4 chord rows. By selecting "3 Bs Rows", you thus gain 20 bass buttons (an entire row) and lose the "dim" chord buttons – but that may just be more convenient for you. See also the illustration on page 90.

There are four "3 Bs Rows" options: "**A-7th**" and "**B-7th**" mean that the 6th chord row plays seventh chords ("7") that don't contain the fifth. In the case of a C7 chord, you therefore hear C-E-B♭ (but not the G). "A-7th" and "B-7th" differ in the arrangement of the bass notes (see the illustration on page 90).

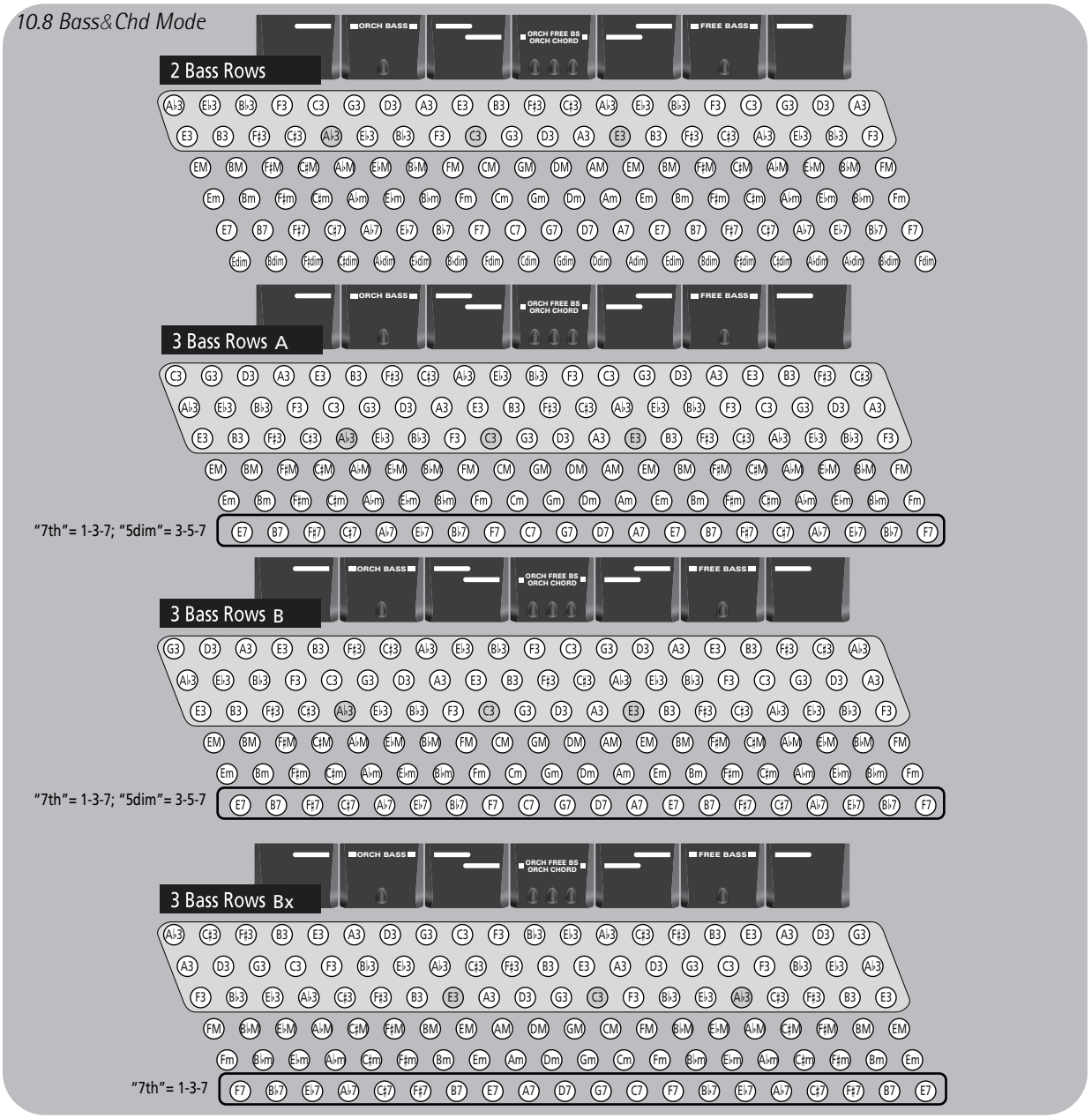
The "**Bx-7th**" option reverses the "B-7th" settings (from right to left), so that the C3 note moves from 9th to 12th position.

**Note:** This shift does not apply to Free Bass mode, which is an altogether different mode.

The "**A-5dim**" and "**B-5dim**" options mean that those seventh chords don't contain the root note. A C7 chord is then sounded with the notes E-G-B♭ (but not the C). "A-5dim" and "B-5dim" differ in the arrangement of the bass notes (see the illustration on page 90).

**Note:** The FR-7x is supplied with several reference caps designed to help you locate the bass and chord buttons without looking at them. See also page 27.

*10.8 Bass&Chd Mode*




## 10.9 Free Bass Mode

(Default setting: Minor 3rd) This parameter allows you to choose the note system used in Free Bass mode. We already mentioned that there are a vast number of accordion varieties. The same is true of Free Bass systems.

Your FR-7x contains the 5 most popular ones (see the illustration on page 91). Be aware that the system you select here is only used when you activate the FR-7x's Free Bass mode. It is of no consequence for the "regular" Bass mode.

**Note:** The FR-7x is supplied with several reference caps designed to help you locate the bass buttons without looking at them. See also page 27.

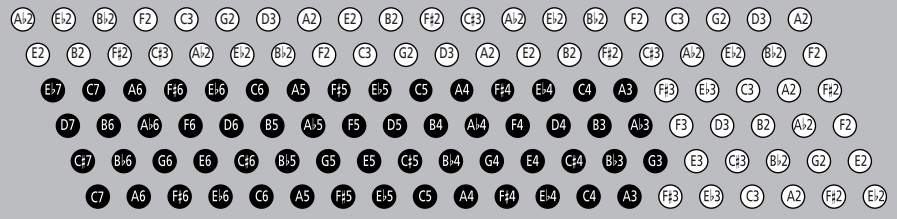
## 10.10 Stereo Width

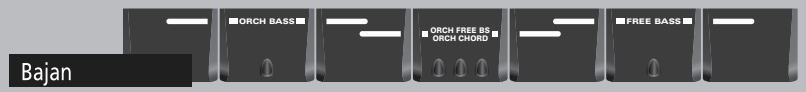
(–63~–1, Natural, Wide, Default setting: –15) As stated on p. 17, much care has been taken to provide a natural stereo image for the accordion sounds. If you think the stereo image is too wide for comfort (or if you prefer to set the PAN controls on your mixing console differently), you can use this parameter to reduce the stereo image.

"Wide" represents the widest stereo image. "Natural" means that the original stereo image is used, while "–63" corresponds to an extremely narrow stereo image. All other values represent slight (or increasingly drastic) reductions of the stereo width.

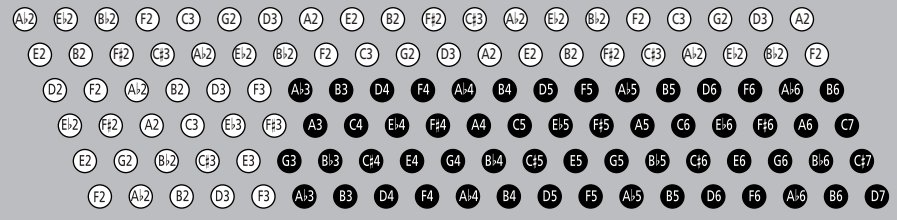
*10.9 Free Bass Mode*

**Minor 3rd**

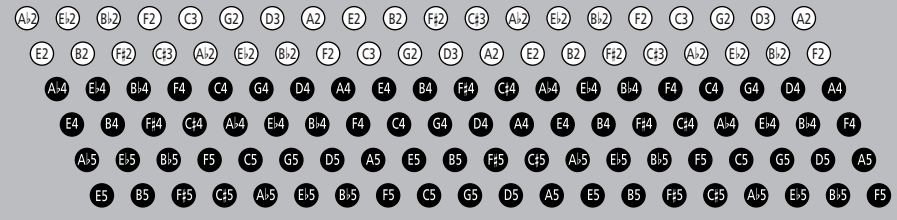




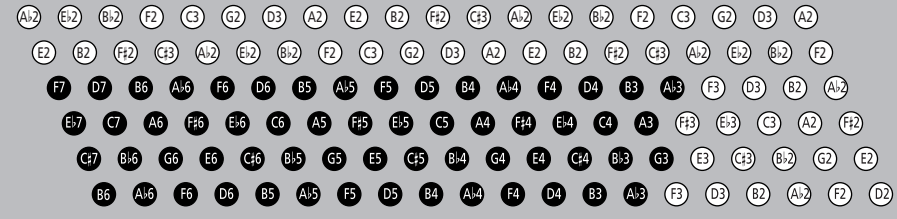

**Bajan**

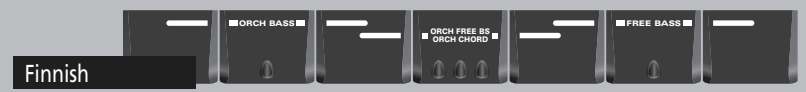


**Fifth**

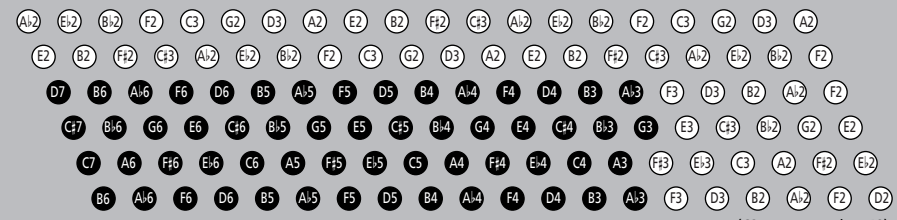


**N. Europe**





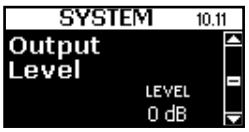

**Finnish**



(C3= note number 48)

**Note:** The note names on the bass buttons correspond to the MIDI note numbers. The note range of the Bass part is 1 octave.
**Note:** The actual sound range depends on the type of reed and footage.

### 10.11 Output Level




(–12dB, –6dB, 0dB)
This parameter is only meaningful when the FR-7x is connected to an amplifier, a HiFi mixing console or a commercially available wireless system. If the FR-7x's output signal distorts even if the VOLUME knob is set to the minimum value (or close to it), try "–6dB". If that is still "too hot", set this parameter to "–12dB".

**Note:** This parameter has no effect on the FR-7x's internal speakers.

### 10.12 Auto Power Off

(Disabled, 10 min, 15 min, 20 min, Default setting: 10 min)
This parameter allows you to specify how long the FR-7x should wait before switching itself off while you are not using it.

This is meant to preserve battery power and only applies when the FR-7x is not connected to the FBC-7. To "wake" the FR-7x, press its POWER button. Select "**Disabled**" to switch this function off.

**WARNING**: Be aware that any unsaved changes are lost when the FR-7x is switched off by this function. Be sure to save all important settings as soon as you can.

### 10.13 Start-Up

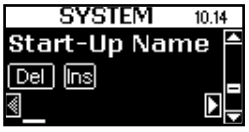
This page allow you to specify what the FR-7x should do when you switch it on.

(1) Press the DATA/ENTER knob to select "TYPE", then rotate the DATA/ENTER knob to choose the type you want to set. The possibilities are:

| TYPE | ASSIGN | Meaning |
|---|---|---|
| Set | 1~80 | Allows you to specify which Set should be loaded at power-on. |
| Bass Link | On, Off | Allow you to specify which Link function (see p. 68) should be activated at power-on: Orchestral Link, Orchestral Chord Link, Orchestra Free Bass Link, and/or Bass Link. |
| Orch.Link | On, Off | |

(2) Press the DATA/ENTER knob again to select the "ASSIGN" parameter, then rotate the DATA/ENTER knob to select the desired setting.

### 10.14 Start-Up Name




This parameter allows you to enter a short message (your name, for example) that is displayed each time you switch the FR-7x on.

See p. 70 for details about entering names. You can enter up to 8 characters.

### 10.15 Orchestra Touch

(Fixed Low, Fixed Med., Fixed High, Low, Medium, High, Fixed Low+Bellows, Fixed Med.+Bellows, Fixed High+Bellows, Bellows, Default setting: Medium)
This parameter allows you to specify the velocity sensitivity of the Treble keys when they are used to play orchestral sounds. It has no effect on the "TW Upper" organ sound.

There are three "**Fixed**" curves that always use the same value, no matter how hard or lightly you press the keys (no dynamic control). "Low" means that a low value is used, "Med" represents a medium value and "High" a high value.

"**Low**" means that even relatively light key presses already allow you to play loud notes. "**High**" represents the most responsive velocity curve that requires a considerable amount of strength for fortissimo notes, but it also provides more expressive options.

"**Medium**" is in the middle. "Fixed Low+Bellows", "Fixed Med.+Bellows" and "Fixed High+Bellows" mean that the selected orchestral sound uses fixed velocity values but can also be controlled by the bellows movements.

"**Bellows**" means that the selected orchestral sound is controlled by the bellows movements – not the velocity values generated by the keys.

**Note:** By selecting a "Fixed" option for "10.2 Bellows Curves" on p. 86, you effectively switch off the bellows sensor. This also means that any setting that includes "Bellows" no longer works, because the FR-7x no longer "listens" to the bellows' movements.

### 10.16 Orchestra Bs&Ch Touch

(Fixed Low, Fixed Med., Fixed High, Low, Medium, High, Fixed Low+Bellows, Fixed Med.+Bellows. Fixed High+Bellows, Bellows, Default setting: Medium)
This parameter allows you to specify the velocity sensitivity of the bass and chord buttons when they are used to play one of the orchestral sounds. It has no effect on the "TW Lower" or "TW Pedal" organ sounds.

See above for an explanation of the various options.

**Note:** By selecting a "Fixed" option for "10.2 Bellows Curves" on p. 86, you effectively switch off the bellows sensor. This also means that any setting that includes "Bellows" no longer works, because the FR-7x no longer "listens" to the bellows' movements.

## 10.17 Start/Stop MIDI TX

(Off, On, Default setting: Off)
This parameter allows you to specify whether or not pressing the [DATA/ENTER] knob while the main page is displayed sends a MIDI Start message the first time, and a MIDI Stop message the second time.

This may come in handy when you use the FR-7x with a MIDI sequencer, a drum machine, or an arranger module. Note that this function is only available if you connect the FR-7x to the FBC-7, and the FBC-7's MIDI OUT port to the MIDI IN socket of your sequencer or module.

Here's what happens if you select "On" and return to the main page: the first time you press the [DATA/ENTER] knob, the display briefly shows:

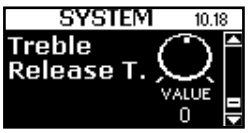
This means that a MIDI Start message was sent to the external sequencer, etc.

The second time you press the [DATA/ENTER] knob, the display briefly shows:

Set this parameter to "Off" if you don't want to use the [DATA/ENTER] knob for transmitting MIDI Start/Stop messages.

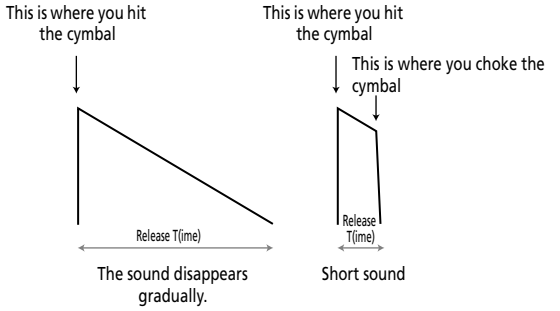
**Note:** You can also assign the MIDI Start/Stop functionality to one of the FBC-7's foot switches. See "10.3 Pedal Controller" on p. 87.

## 10.18 Treble Release T.



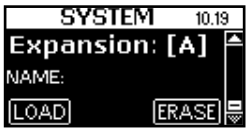

(–64~0~63, Default setting: 0)
This parameter that allows you to shorten the Treble accordion sounds if you feel the virtual reeds linger a bit long after you release a key. To do so, select a negative value. The term "Release" is taken from synthesizers and refers to the speed at which the notes you play disappear when you release the keys.

Just think of the difference between a cymbal you hit with and without muting ("choking") it:


This is where you hit the cymbal
This is where you hit the cymbal
This is where you choke the cymbal
Release T(ime)
Release T(ime)
The sound disappears gradually.
Short sound

Of course, the difference is far less dramatic here, but it may just be what you are looking for. You can also make the notes longer by selecting a positive value. "0" means that the original release time doesn't change.

## 10.19 Expansion




The FR-7x allows you to add new sounds to the internal sounds. The new sounds (files with the ".bin" extension) must be copied to a USB storage device, after which you can load them with the FR-7x. "Loading" means that they will be copied to a permanent internal memory area. There are two such memory areas ("A" and "B").

(1) Press the [DATA/ENTER] knob to select the "Expansion" parameter.

(2) Rotate the [DATA/ENTER] knob to select [A] or [B].
Watch the "NAME" line below this parameter. If it is empty, the memory area in question can be used to load new sounds. Otherwise, see "How to erase an expansion memory area" below.

(3) Press the [DATA/ENTER] knob to select the [LOAD] field, then press it again to load the sounds.

### ■ How to erase an expansion memory area

If you want to replace the contents of the "A" or "B" memory areas with other sounds while the "NAME" line is not empty, you must first erase the contents of that area:

(a) Press the [DATA/ENTER] knob, then rotate it to select [ERASE].

(b) Press the [DATA/ENTER] knob to erase the selected memory area.
The following message appears:

(c) Press the [MENU/WRITE] button to erase the memory area.
After an "Executing..." message the display will show the "Expansion" page again. The selected memory area is now empty.

(d) Repeat steps (1)~(3) to load the desired sounds.

## 10.20 Treble Mode (only for button-type)

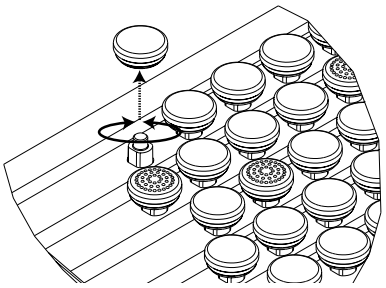
(C-Griff Europe, C-Griff 2, B-Griff Bajan, B-Griff Fin, D-Griff 1, D Griff 2, Default setting: C-Griff Europe)

Like for the accordion instrument itself, there are different varieties of chromatic instruments, with different Treble button layouts. See the illustrations below.

Since your FR-7x is an electronic musical instrument, changing the note assignments to the button keys is a matter of selecting the preset that best suits your playing style.

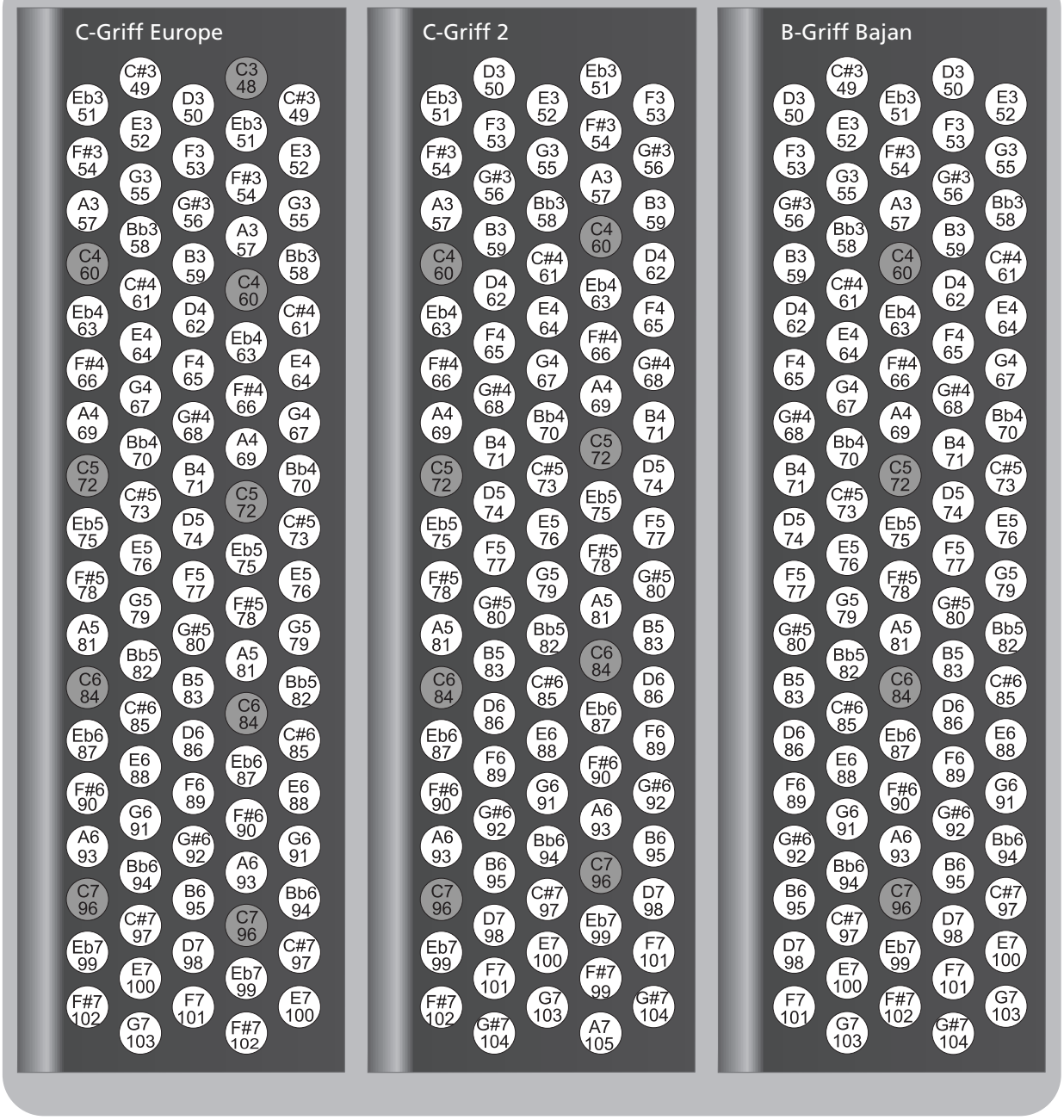
Please look at the illustrations on the following pages to identify the setting you need. Pay attention to the note names (all Cs appear on a grey background) and look at how they are arranged, then make your selection. The numbers next to the letters refer to the octave. The numbers below the note names represent the corresponding MIDI note numbers.

You may have noticed that the Treble buttons are colored white (for notes without alteration) and black (notes with alteration, i.e. ♯/♭). This coloring doesn't change when you select another system.
(You can, however, unscrew the buttons and install them in the right places so as to make the white and black buttons correspond to the notes being played.)

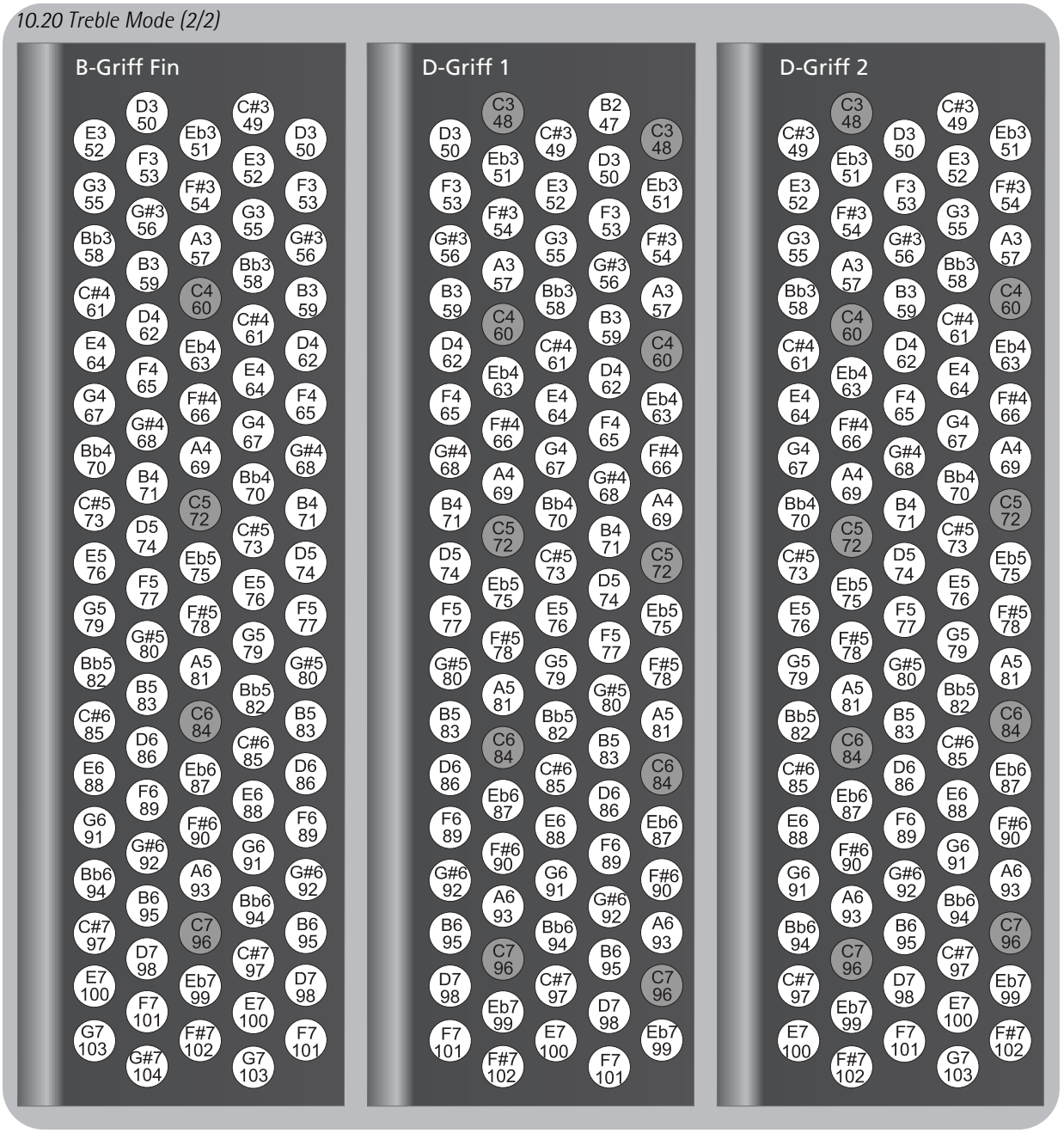


The FR-7x is supplied with additional white and black buttons that may come in handy. The white buttons come in two varieties: normal buttons and knurled buttons. The latter are usually used to indicate the "C" notes.

*10.20 Treble Mode (1/2)*



*10.20 Treble Mode (2/2)*



# 11. Utility parameters

The UTILITY group contains three kinds of parameters: those that keep you informed (to check the battery pack status), several parameters that allow you to copy settings and several parameters for archiving your settings. See pages 62 and 63 for how to select and adjust the parameters.

## 11.1 Battery Status

The FR-7 comes with an Ni-Mh battery pack that allows you to use it without connecting it to the supplied FBC-7.

Depending on how the FR-7x is powered, the display shows one of the following:

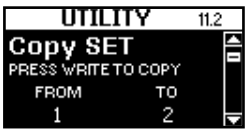
This message means that the FR-7x is powered by the battery pack in its compartment. The battery icon shows how much power is left (maximum charge in our example).

It would be a good idea, however, to stop by this page before you go on stage or start playing, because what you see then might just convince you to use the FBC-7.

This indication means that the battery pack is being recharged by the FBC-7 (the charge indication blocks flash to indicate that this operation is still in progress). This is not performed automatically. You need to connect the FR-7x's "TO FBC-7" socket to the "TO V-ACCORDION" socket on the FBC-7 and press the BATTERY CHARGER button (so that it lights). Please see "Recharging the battery pack without removing it from the FR-7x" on p. 59.

This message means that the FR-7x contains a battery pack, which is not used, because the FR-7x is connected to the FBC-7. The FBC-7 therefore supplies the power to your V-Accordion. The battery icon nevertheless informs you about the battery's current charge.

## 11.2 Copy SET




This parameter allows you to copy the settings of one Set to another Set memory. It copies everything related to a Set: the Common parameters (including the effects) as well as the parameters of the various sections (Treble, Orchestra, Bass, etc.).

**Warning**: All settings of the target memory are overwritten. It might therefore be a good idea to archive the target Set using " 11.5 Export Set" before proceeding.

(1) On the page shown above, press the [DATA/ENTER] button, then turn it to select the Set whose settings you wish to copy.
By default, the FR-7x selects the number of the Set you are currently using.

(2) Press the [DATA/ENTER] knob to select the "TO" parameter, then turn it to select the Set memory to which the settings should be copied.
Carefully check whether you have selected the correct Set memory, then...

(3) Press [MENU/WRITE] to copy the settings.
The display confirms this operation:

## 11.3 Copy Effects

This parameter allows you to copy the settings of the desired effects processors from one Set to another. This may help you save time, because the effects processors contain an impressive number of parameters.

**Note:** This function does not effect the TW organ effects.

(1) Press the [DATA/ENTER] knob to select the "TYPE" parameter.

(2) Rotate the [DATA/ENTER] knob to select one of the following settings:

| Setting | Meaning |
|---|---|
| ALL | Copy the effects settings of all three general effects processors. |
| Reverb | Copy the effects settings of the Reverb processor (page 82). |
| Chorus | Copy the effects settings of the Chorus processor (page 83). |
| Delay | Copy the effects settings of the Delay processor (page 85). |

(3) Press the [DATA/ENTER] knob to select the "FROM SET" parameter.

(4) Rotate the [DATA/ENTER] knob to select the Set whose effects settings you wish to copy.

(5) Press the [DATA/ENTER] knob to select the "TO SET" parameter.

(6) Rotate the [DATA/ENTER] knob to select the Set to which you want to copy the selected effects settings.

(7) Press [MENU/WRITE] to copy the settings.

The display confirms this operation:

## 11.4 Export All FR-7x

This parameter allows you to archive all of the FR-7x's settings on the connected USB storage device. These settings can be loaded at a later stage (either on your or someone else's FR-7x) using the "Import All FR-7x" function.

(1) Connect a USB storage device to the FR-7x's USB port.

(2) Press the [DATA/ENTER] knob to select the [FOLDER] field.

(3) Press the [DATA/ENTER] knob.

(4) Rotate the [DATA/ENTER] knob to select the location where you want to save your settings.
To open an existing folder, select it by rotating the [DATA/ENTER] knob, then press the [DATA/ENTER] knob. You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(5) Select the "OK" field and press the [DATA/ENTER] knob to confirm your choice.

(6) Press the [DATA/ENTER] knob and rotate it to select the file name in the bottom row.

(7) Rotate the [DATA/ENTER] knob to select the character you want to change.

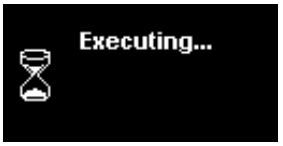
(8) Press the [DATA/ENTER] knob.

(9) Enter the desired name for your archive.
See page 70 for how to enter names.

(10) Press [MENU/WRITE] to archive your settings.

(11) Press the [MENU/WRITE] button again.

The briefly shows the following message and then confirms this operation.




If a file of the same name already exists, the following message is displayed:

To overwrite that file, press the [MENU/WRITE] button.

## 11.5 Export Set

This function allows you to save the settings of the selected Set to the connected USB storage device. In this case, only the parameters of the various register types and the "Set Common" parameters are saved.

(1) Connect a USB storage device to the FR-7x's USB port.

(2) Press the [DATA/ENTER] knob to select the "Export SET" parameter.

(3) Rotate the [DATA/ENTER] knob to select the Set whose settings you want to export.
**Note:** The Set will be exported with the settings that are currently in effect (i.e. in its edited state). These settings do not necessarily correspond to the last setting you saved for this Set.

(4) Press the [DATA/ENTER] knob to select the [FOLDER] field.

(5) Press the [DATA/ENTER] knob.

(6) Rotate the [DATA/ENTER] knob to select the location where you want to save your settings.
To open an existing folder, select it by rotating the [DATA/ENTER] knob, then press the [DATA/ENTER] knob. You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(7) Select the "OK" field and press the [DATA/ENTER] knob to confirm your choice.

(8) Press the [DATA/ENTER] knob twice and rotate it to select the file name in the bottom row.

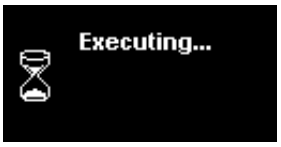
(9) Rotate the [DATA/ENTER] knob to select the character you want to change.

(10) Press the [DATA/ENTER] knob.

(11) Enter the desired name for your archive.
See page 70 for how to enter names.

(12) Press [MENU/WRITE] to archive your settings.
The display shows the following message:

(13) Press [MENU/WRITE] again to confirm your intention.
The display confirms this operation:




If a file of the same name already exists, the following message is displayed:

To overwrite that file, press the [MENU/WRITE] button.

## 11.6 Import All FR-7x

This parameter allows you to load all settings of the selected FR-7x archive. Be aware that doing so will **overwrite the entire memory contents** of the FR-7x.

(1) Connect a USB storage device to the FR-7x's USB port.

(2) Press the [DATA/ENTER] knob to select the "FILE" field.

(3) Press the [DATA/ENTER] knob to confirm the file selection.
To open an existing folder, select it by rotating the [DATA/ENTER] knob, then press the [DATA/ENTER] knob. You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(4) Rotate the [DATA/ENTER] knob to select the files and press it to confirm.

(5) Press the [DATA/ENTER] knob to import the settings.
The display shows "Press WRITE to proceed".

(6) Press the [MENU/WRITE] button.
After an "Executing... Do NOTE Power Off" message, the FR-7x imports all Sets.

## 11.7 Import Set

This function allows you to import the settings of a Set file. You can choose the Set memory the settings should be loaded to.

**Note:** You cannot select single Sets of a file archived with "11.4 Export All FR-7x" on p. 98.

(1) Connect a USB storage device to the FR-7x's USB port.

(2) Press the [DATA/ENTER] knob and rotate it to select the Set memory that should contain the Set settings you are about to load.

(3) Press the [DATA/ENTER] knob to select the "FILE" field.

(4) Press the [DATA/ENTER] knob to confirm the files selection.
To open an existing folder, select it by rotating the [DATA/ENTER] knob, then press the [DATA/ENTER] knob. You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(5) Rotate the [DATA/ENTER] knob to select the file to import and press it to confirm.

(6) Press the [DATA/ENTER] knob to import the settings.
The display shows the following message:

(7) Press [MENU/WRITE] to confirm your intention.
After an "Executing... Do NOTE Power Off" message, the FR-7x imports the selected Set.

## 11.8 Restore Data

(All, Master Tune, Scale Tune, System, MIDI, All Sets, Set 1~ Set 80)
This function allows you to undo all or some changes you made after last saving your settings by reloading the last version you saved. This can be handy when it turns out that your changes don't yield the expected result and that starting all over again would be quicker than changing the parameters back.

**Note:** This function does not necessarily load the factory settings: it loads the settings stored in the selected memory area(s).

(1) Press the [DATA/ENTER] knob to select the "TYPE" field.

(2) Rotate the [DATA/ENTER] knob to select the settings you want to restore:

| Setting | Meaning |
|---|---|
| ALL | Restores all of the FR-7x's settings. |
| Master Tune | Restores the last "1.1 Master Tune" setting you saved (page 64). |
| Scale Tune | Restores the last "1.4 Scale Edit" (page 64) and "1.5 Scale Assign" settings you saved (page 65). |
| System | Restores the last "10. System" settings you saved (page 86). |
| MIDI | Restores the last "12. MIDI" settings you saved (page 107). |
| All Sets | Restores the settings of all Sets and the registers they contain. |
| Set 1~80 | Restores the settings of the selected Set. |

(3) Press the [DATA/ENTER] knob to confirm your settings.

(4) Press the [MENU/WRITE] button to copy the settings.
The display confirms this operation.

## 11.9 FR-7/5 Import

This function allows you to load MIDI bulk data of an FR-7/5 V-Accordion from a USB storage device. You therefore first need to copy the file in question to a USB storage on your computer.

Parameters that don't exist on the FR-7/5 are reset to their factory defaults (on the FR-7x), and Sets 41~80 are left untouched (the FR-7/5 only has 40 Set memories).

(1) Connect a USB storage device to the FR-7x's USB port.

(2) Press the [DATA/ENTER] knob to select the "FILE" field.

(3) Press the [DATA/ENTER] knob to select the file whose bulk settings you want to load.
To open an existing folder, select it by rotating the [DATA/ENTER] knob, then press the [DATA/ENTER] knob. You can also select the "(level up)" entry and press the [DATA/ENTER] knob to return to a higher level (i.e. leave the current folder).

(4) Rotate the [DATA/ENTER] knob to select a file and press it to confirm.
The "IMPORT" field is now selected.

(5) Press the [DATA/ENTER] knob to import the settings.

(6) Press the [MENU/WRITE] button to load the settings.
After an "Executing... Do NOTE Power Off" message, the display shows "Function Complete".

## 11.10 Treble Reg. on current Set

This is an environment in its own right rather than a parameter. It allows you to set five parameters for all Treble registers of the currently selected Set simultaneously. This may help you save a lot of time, especially for increasing or decreasing the volume of some or all reeds, or for selecting a different noise type.

(1) Select the Set whose Treble registers you want to edit simultaneously.

(2) Press the [DATA/ENTER] knob and rotate it to select the parameter to be edited for **all Treble registers**.
The possibilities are:
**Reed**: Reed ALL, Reed 16', Reed 8', Reed 8'–, Reed 8'+, Reed 4', Reed 5-1/3', Reed 2-2/3'
**Volume**: Vol ALL, Vol 16', Vol 8', Vol 8'–, Vol 8'+, Vol 4', Vol 5-1/3', Vol 2-2/3'
**Others**: Noise, Noise Vol, MusDetune

If you selected "Reed ALL" or "Vol ALL", the following warning may be displayed:

This only occurs if the "VALUE" next to it is currently "---", which means that the reeds of your Set use different settings. By proceeding with "ALL", you would assign the same value to all registers of the current Set.

(a) Press the [DATA/ENTER] knob to set the same value for all reeds.

(b) Press the [EXIT/JUMP] button to stop the operation.

(3) Press the [DATA/ENTER] knob to select "VALUE", then rotate the [DATA/ENTER] knob to select the desired setting.

The possibilities depend on the choice you made in step (2) above.

| Parameter | Setting range |
|---|---|
| Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan |
| Vol | Off, –40~Std~+40 |
| Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan |
| Noise Vol | Off, –40~Std~+40 |
| Mus. Detune | Off, Dry, Classic, F-Folk, American L, American H, North_Eur, German L, D-Folk L, Italian L, German H, Alpine, Italian H, D-Folk H, French, Scottish |

**Note:** Reeds that are currently off (see "2.2 Register" on p. 66) adopt the new setting but are not switched on by this operation.

(4) Press [EXIT/JUMP] twice to return to the main page and try out all 14 Treble registers.

(5) If you like your new settings, save them (see p. 103).

## 11.11 Bass Reg. on current Set

This is an environment in its own right that has the same functionality as "Treble Reg. on current Set". It applies to the Bass registers of the currently selected Set, however.

(1) Select the Set whose Bass registers you want to edit simultaneously.

(2) Press the [DATA/ENTER] knob and rotate it to select the parameter to be edited for **all Bass registers**.
The possibilities are:
**Reed**: Reed ALL, Reed 16', Reed 8', Reed 8'-4', Reed 4', Reed 2'
**Volume**: Vol ALL, Vol 16', Vol 8', Vol 8'-4', Vol 4', Vol 2'
**Others**: Noise, Noise Vol, Reed Growl, Growl Vol

If you selected "Reed ALL" or "Vol ALL", the following warning may be displayed:

This only occurs if the "VALUE" next to it is currently "---", which means that the reeds of your Set use different settings. By proceeding with "ALL", you would assign the same value to all registers of the current Set.

(a) Press the [DATA/ENTER] knob to set the same value for all reeds.

(b) Press the [EXIT/JUMP] button to stop the operation

(3) Press the [DATA/ENTER] knob to select "VALUE", then rotate the [DATA/ENTER] knob to select the desired setting.
The possibilities depend on the choice you made in step (2) above.

| Parameter | Setting range |
|---|---|
| Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Vol | Off, –40~Std~+40 |
| Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Noise Vol | Off, –40~Std~+40 |
| Reed Growl | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Growl Vol | Off, –40~Std~+40 |

**Note:** Reeds that are currently off (see "3.2 Register" on p. 71) adopt the new setting but are not switched on by this operation.

(4) Press [EXIT/JUMP] twice to return to the main page and try out all 7 Bass registers.

(5) If you like your new settings, save them (see p. 103).

## 11.12 FreeBass Reg. on current Set

This page allows you to set six parameters for all Free Bass registers of the currently selected Set simultaneously. You will notice that it is very similar to the "Bass Reg. on current Set" parameter above, except that there are fewer reeds.

(1) Select the Set whose Free Bass registers you want to edit simultaneously.

(2) Press the [DATA/ENTER] knob and rotate it to select the parameter to be edited for **all Free Bass registers**.
The possibilities are:
**Reed**: Reed ALL, Reed 16', Reed 8'
**Volume**: Vol ALL, Vol 16', Vol 8'
**Others**: Noise, Noise Vol, Reed Growl, Growl Vol

If you selected "Reed ALL" or "Vol ALL", the following warning may be displayed:

This only occurs if the "VALUE" next to it is currently "---", which means that the reeds of your Set use different settings. By proceeding with "ALL", you would assign the same value to all registers of the current Set.

(a) Press the [DATA/ENTER] knob to set the same value for all reeds.

(b) Press the [EXIT/JUMP] button to stop the operation

(3) Press the [DATA/ENTER] knob to select "VALUE", then rotate the [DATA/ENTER] knob to select the desired setting.
The possibilities depend on the choice you made in step (2) above.

| Parameter | Setting range |
|---|---|
| Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Vol | Off, –40~Std~+40 |
| Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Noise Vol | Off, –40~Std~+40 |
| Reed Growl | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| Growl Vol | Off, –40~Std~+40 |

**Note:** Reeds that are currently off (see "4.2 Register" on p. 74) adopt the new setting but are not switched on by this operation.

(4) Press [EXIT/JUMP] twice to return to the main page and try out all 7 Free Bass registers.

(5) If you like your new settings, save them (see p. 103).

## 11.13 Factory Reset

You can reset the FR-7x to its factory settings, which means that all settings are replaced by the settings the FR-7x contained when you first got it.
You may wish to archive your settings to a USB storage device before initializing the FR-7x (see "11.4 Export All FR-7x" on p. 98).

(1) Press the [DATA/ENTER] knob and rotate it to select "ALL FR-7x" or "SET:1"~"SET: 80".
Select "ALL FR-7x" to replace all settings. Select "SET: xx" to load the factory settings only for the selected Set.

(2) Press the [MENU/WRITE] button.
The following message appears:

(3) Press [MENU/WRITE] to start initializing the FR-7x.
The display briefly shows the message "Executing... Do not power off", then "Function complete".

# 17. Saving settings using the WRITE function

*The FR-7x has a RAM memory that holds the data of all Sets, Registers, Global settings, etc. You can change whatever you need to change without worrying about saving your changes until you are sure that you want to keep them. Be aware, however, that all unsaved changes are lost when you switch off the FR-7x or when it is turned off by the "10.12 Auto Power Off" function (page 92). So be sure to save everything you want to keep at regular intervals.*

## Saving your changes (automatic approach)

*The FR-7x selects the parameters that need to be saved for you, depending on the display page where you press and hold the [MENU/WRITE] button.*

Whenever you press and hold the [MENU/WRITE] button, the FR-7x looks which display page is currently shown and then "checks" (selects) the corresponding parameters. (See the table to the right for details.)

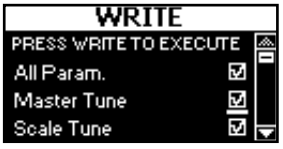
Here is an example: if you select a "Bass Edit" page and then press and hold [MENU/WRITE], the FR-7x checks all "Bass" boxes on the "WRITE" page.

All you need to do to save the "Bass Edit" settings for all bass registers is press [MENU/WRITE] yet again – and you're done.

Similarly, if you press and hold [MENU/WRITE] while the main page is displayed, the FR-7x "checks" all parameters of the current Set on the "WRITE" page. Press [MENU/WRITE] again to save all settings (all registers, all Sets, etc., this corresponds to "AllParam"). We recommend using this approach whenever you don't remember what you changed or where you changed it.

## Saving your changes (manual approach)

(1) After making the required changes, press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




(2) Rotate the [DATA/ENTER] knob to select the parameters you want to save.
The FR-7x's "WRITE" page goes from the generic ("All Param") to the specific (only one register).

| Function | Explanation |
|---|---|
| All Param. | All settings (all Sets, all Global settings, all registers) are saved. Selecting this option will check all other boxes of the "WRITE" list. "To xx" settings you may have made, however, remain as they are. |
| Master Tune | The "1.1 Master Tune" settings are saved. |
| Scale Tune | The "1.3 Scale" and "1.4 Scale Edit" settings are saved. |
| System | The "10. System parameters" are saved. |
| MIDI | The "Global MIDI parameters" are saved. |
| Set | Allows you to save Sets (either a specific one or all). Selecting this option will check all boxes that belong to the "Set" group (Common, Treble, Bass, Free Bass, Orch, Orch Bass, OrchChd, OrchFBs). |
| Common | The "9. Set Common parameters" are saved. |
| Treble | Allows you to save the settings of the current treble register. You can select a different destination memory (register) if you like. |
| Bass | Allows you to save the settings of the current bass register. You can select a different destination memory (register) if you like. |
| Free Bass | Allows you to save the settings of the current Free Bass register. You can select a different destination memory (register) if you like. |
| Orch | Allows you to save the settings of the current ORCHESTRA register memory (remember that there are two memories per register). You can select a different destination memory and/or register if you like. |
| Orch Bass | Allows you to save the settings of the current ORCHESTRA BASS register. You can select a different destination memory (register) if you like. |
| OrchChd | Allows you to save the settings of the current ORCHESTRA CHORD register. You can select a different destination memory (register) if you like. |
| OrchFBs | Allows you to save the settings of the current ORCHESTRA FREE BASS register. You can select a different destination memory (register) if you like. |

(3) Rotate the [DATA/ENTER] knob to select the "✔" mark and press it to confirm your choice.

(4) Press the [MENU/WRITE] button.
The display briefly shows the following message:

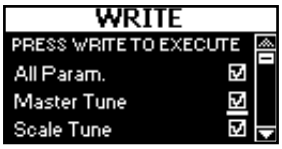
After a while, the following message appears:

## Ignoring certain settings for the WRITE operation

### Ignoring settings of the 'AllParam' group

Here is how to ensure that all settings except the ones you do not want to save are stored:

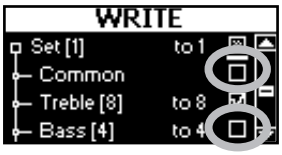
(1) On the main page, press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




All checkboxes are activated automatically.

(2) Rotate the [DATA/ENTER] knob to select the checkbox of a section or function group whose settings you don't want to save, and press the [DATA/ENTER] knob.

(3) Rotate the [DATA/ENTER] knob to remove the check mark and press the knob to confirm your selection.




In the example above, the "Common" and "Bass" parameters have been deselected. Their settings will not be saved.

**Note:** Repeat steps (2) and (3) to once again check a parameter group you have deselected my mistake.

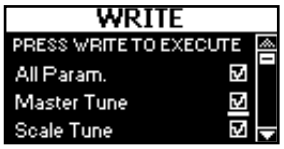
(4) Press the [MENU/WRITE] button.
The display briefly shows the following message:

When finished, the display shows the "Function Complete" message.

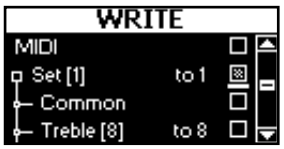
### Ignoring settings of the 'Set' group

When you check the "Set" box, all related settings (Common, Treble, Bass, Free Bass, Orch, Orch Bass, Orch Chd, Orch FBs) are also checked. Here is how to deselect some settings:

(1) After making the required changes, press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




(2) Rotate the [DATA/ENTER] knob to select the "Set" check box and press it to confirm.




(3) Rotate the [DATA/ENTER] knob to select the "✔" mark and press it to confirm your choice.
All other checkboxes of the "Set" group are activated automatically.

(4) Rotate the [DATA/ENTER] knob to select the checkbox of a section whose settings you don't want to save, and press the [DATA/ENTER] knob.

(5) Rotate the [DATA/ENTER] knob to remove the check mark and press the knob to confirm your selection.
**Note:** Repeat steps (4) and (5) to once again check a parameter group you have deselected my mistake.

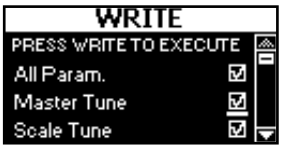
(6) Press the [MENU/WRITE] button.
The display briefly shows the following message:

When finished, the display shows the "Function Complete" message.

## Saving all Sets or just a single Set

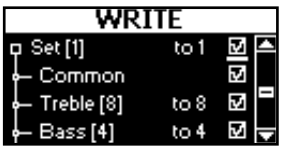
*For the "Set" group, you can specify whether you want to save all Sets or just a specific Set. Saving all Sets means that all register settings are saved if their boxes are checked. (You can decide to exclude entire register sections form this save operation.)*

(1) After making the required changes, select the Set you want to save and press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




(2) If necessary, deselect (uncheck) the "AllParam" with the [DATA/ENTER] knob.
This will uncheck all other boxes as well.

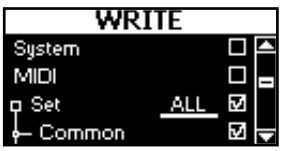
(3) Rotate the [DATA/ENTER] knob to select the "Set" check box and press it to confirm.




(4) Rotate the [DATA/ENTER] knob to select the "✔" mark and press it to confirm your choice.
All other checkboxes of the "Set" group are activated automatically.

(5) Rotate the [DATA/ENTER] knob to select the "to" or "ALL" entry to the right of "Set" and press the [DATA/ENTER] knob.

(6) Rotate the [DATA/ENTER] knob to select "**ALL**" (save all Sets) or a specific Set number (to save only that Set) and press the [DATA/ENTER] knob to confirm.




(7) Use the [DATA/ENTER] knob to deselect (uncheck) sections (Common, Treble, Bass, Orch, Orch.Bass, OrchChd, OrchFBs) you don't want to save.

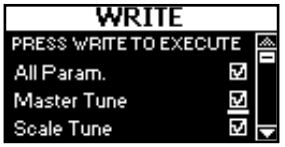
(8) Press the [MENU/WRITE] button.
The display briefly shows the following message:

When finished, the display shows the "Function Complete" message.

## Saving all registers or just a single register

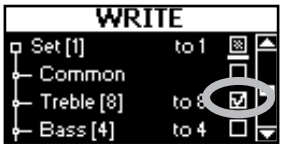
*You can specify whether you want to save all or just a specific register. If you don't save the settings of a given register, it will return to the last version saved for the current Set when you select that Set while playing.*

(1) After making the required changes, press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




(2) If necessary, use the [DATA/ENTER] knob to deselect "AllParam".
This will uncheck all other boxes as well.

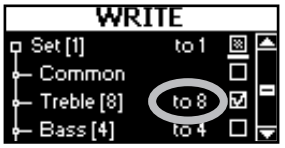
(3) Rotate the [DATA/ENTER] knob to select the check box of the section whose settings you want to save and press [DATA/ENTER] to confirm.




In the example above, we selected the Treble section.

(4) Rotate the [DATA/ENTER] knob to activate "Treble" checkboxes and press [DATA/ENTER] to confirm.
A "✓" appears in the checkbox.

(5) Rotate the [DATA/ENTER] knob to select the "to" or "ALL" entry to the right of the "Treble" field and press [DATA/ENTER] to confirm.




(6) Rotate the [DATA/ENTER] knob to select "**ALL**" (save all registers) or a specific Treble register number, then press the [DATA/ENTER] knob to confirm.

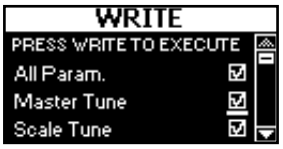
(7) Press the [MENU/WRITE] button.
The display briefly shows the following message:

When finished, the display shows the "Function Complete" message.

## Saving just a specific parameter group

*You can also decide to save only the "Master Tune", "Scale Tune", "System" or "MIDI" settings:*

(1) After making the required changes, press and hold the [MENU/WRITE] button.
The display now shows a page similar to the following:




(2) If necessary, use the [DATA/ENTER] knob to deselect "AllParam".
This will uncheck all other boxes as well.

(3) Rotate the [DATA/ENTER] knob to select the checkbox of the parameter group whose settings you want to save, then press [DATA/ENTER] to confirm.

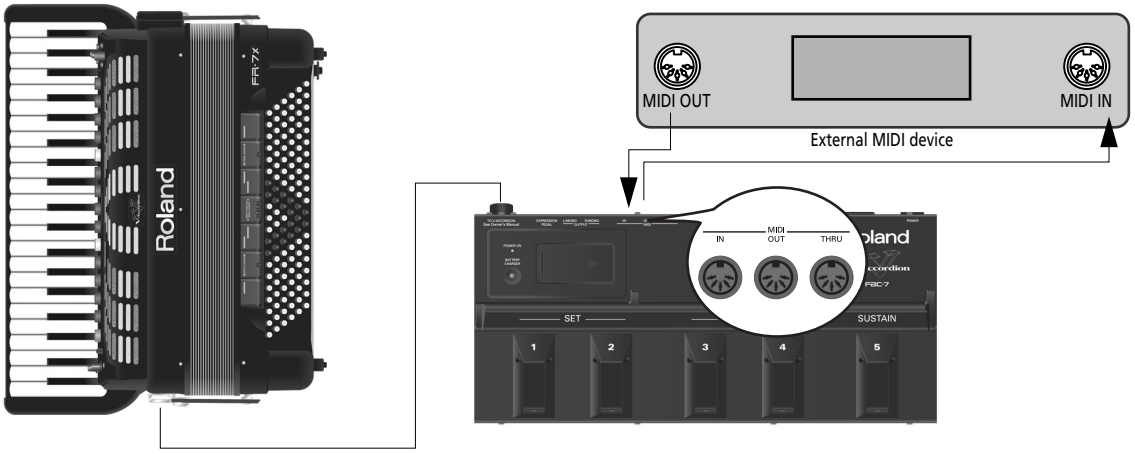
(4) Rotate the [DATA/ENTER] knob to select the "✔" mark and press it to confirm your choice.

(5) Press the [MENU/WRITE] button.
The display briefly shows the following message:

When finished, the display shows the "Function Complete" message.

# 18. MIDI functions

*Your FR-7x also transmits and receives MIDI data. In this chapter we'll look at what MIDI is and does and which MIDI functions are available on the FR-7x.*
**IMPORTANT REMARK***: To take advantage of the FR-7x's MIDI functions, you must connect it to the supplied FBC-7, because the FR-7x itself has no MIDI sockets.*




## About MIDI

Even though your FR-7x is already a remarkably flexible instrument, you may also want to use it with other MIDI-compatible instruments, sequencers and computers to record your performances in the same way as keyboard players, drummers, guitarists, etc., have been doing for a while.

Another important application for the FR-7x's MIDI functions is controlling an arranger module that supplies the accompaniment. "Arranger modules" use short accompaniment patterns that can be selected in real-time and whose key depends on the note information they receive. You can select those patterns by assigning the corresponding MIDI messages to the FBC-7's footswitches (see p. 87), so that you do not have to stand or sit next to your arranger module.

Both module types (and all MIDI-compatible sound sources) also allow you to use the FR-7x's Treble and Bass keyboards for playing sounds the FR-7x does not provide.

This is possible thanks to a common language for musical applications, which is called "**Musical Instrument Digital Interface**" or "**MIDI**" for short.

To take advantage of the FR-7x's MIDI functions, you must connect the FBC-7 as follows:

| Socket | Function |
|---|---|
| MIDI OUT | This socket transmits messages describing actions (such as playing on a keyboard) to the MIDI IN jack on the external device. The receiving MIDI device executes the incoming MIDI messages and plays notes, selects other sounds, etc. |
| MIDI IN | This socket receives the MIDI messages transmitted by an external MIDI device. |
| MIDI THRU | This socket retransmits the MIDI messages received via the FBC-7's MIDI IN port. You can connect it to the MIDI IN port of an another MIDI device. |

**Note:** The MIDI THRU port does not transmit the MIDI messages generated by the FR-7x. Those messages are only sent to the FBC-7's MIDI OUT port.

MIDI can simultaneously transmit and receive messages on 16 channels, so that up to 16 instruments (or parts of a module or synthesizer) can be controlled. Nowadays, most instruments –like your FR-7x– are multitimbral, which means that they can play several musical parts with different sounds. This requires the use of several MIDI channels. The FR-7x, for instance, has several accordion and orchestral sections that can be played simultaneously. They can transmit and receive on different channels.

The FR-7x's sections use the following MIDI channels:

| Section | Channel |
|---|---|
| Treble | 1 |
| Bass/Free Bass | 2 |
| Chord | 3 |
| Orchestra (Treble) | 4 |
| Orchestra Bass | 5 |
| Orchestra Chord | 6 |
| Orchestra Free Bass | 7 |
| Basic channel (for selecting Sets and sending program changes) | 13 |

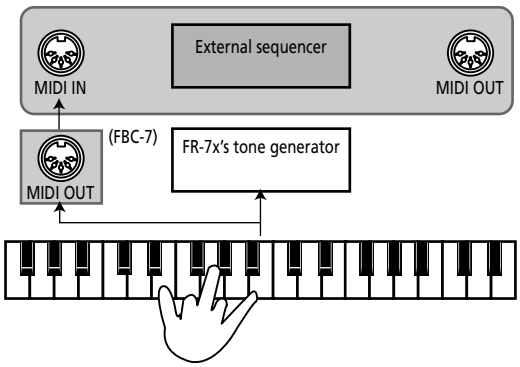
As you see, there are separate channels for the chord and bass buttons, even though they both belong to the Bass section. That separation may look distracting at first, but it actually makes sense. It allows you to use the bass buttons for controlling an external bass sound, while the chord buttons could control a piano sound, for example. If they used the same MIDI channel, the bass line would have to be played by a piano, or the chords would be played by a bass sound (unless you own a MIDI instrument that allows you to program note ranges for incoming MIDI messages).

## Working with a sequencer and other tone generators

The FR-7x can be used as "input device" for recording your music. In the case of a keyboard instrument, such a device is usually called a "master keyboard".

The FR-7x can be used for two things: to "input" new parts (i.e. MIDI events) and to play them back.

When you play on the FR-7x's keyboards, it sends MIDI data to the FBC-7's MIDI OUT socket. That socket must be connected to the sequencer's MIDI IN port. MIDI data always go from OUT to IN:




If the FR-7x is used as tone generator for an external sequencer, you must connect the sequencer's MIDI OUT socket to the FBC-7's MIDI IN port (because MIDI data always go from OUT to IN).

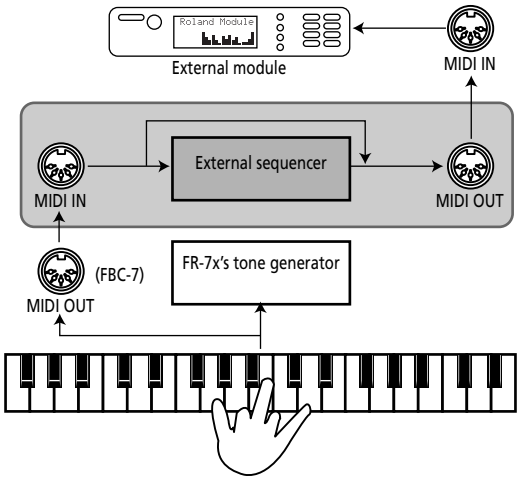
Though you can also play the FR-7x from another MIDI instrument, we do not really recommend doing so, because your V-Accordion has far more versatile performance functions than any other MIDI controller available today: the FR-7x translates all known accordion techniques and physical effects into MIDI messages to precisely reproduce the natural behavior of an acoustic accordion.

If you use the FR-7x as a MIDI controller while recording a sequence, all actions you perform on the FR-7x (including the bellows pressure strength) are included in the recorded part. They can therefore be sent back to the FR-7x (by the sequencer) – and then, all expression details are preserved. Be aware, however, that you also need a versatile sound source (like the FR-7x's) to use the recorded MIDI events to their full potential.

## Final note regarding sequencers

If you use the FR-7x as MIDI controller for recording new songs, always ask yourself which MIDI sound source should play back the part you are recording.

If the FR-7x's tone generator is **not** used for the part you are recording, you need to connect the external module's MIDI IN socket to the sequencer's MIDI OUT port and activate the sequencer's "MIDI Soft Thru" function:




Note that this is only necessary for recording new material. You do not have to worry about them during playback.

# Global MIDI parameters

*The parameters discussed here are part of a separate mode (called "MIDI"). Their settings, however, are saved to the FR-7x's Global memory (there is no separate MIDI memory). Let us first look at the parameters that apply to all Sets. See page 113 for the parameters that can be set for each section individually and saved to a Set.*

## MIDI channel numbers (12.1 RealTime RX-TX)

The table on page 108 specifies the default MIDI channel assignments the FR-7x uses. Those choices are based on how most accordion players prefer to use their instrument. You can, however, change the MIDI channel assignments.

Bear in mind that **the channel assignments set here apply both to the transmission ("TX") and reception ("RX")** of MIDI data.

And finally: in DUAL, HIGH and LOW modes (page 30), the treble keyboard transmits on two channels simultaneously – the TREBLE and ORCHESTRA channels. As stated earlier, the chord buttons of the Bass keyboard use a separate MIDI channel.

(1) Return to the main page.

(2) Press and hold the [EXIT/JUMP] button until the display shows the "JUMP TO" page.

(3) Press register [12] to specify the function group.
The MIDI channels can be set via a parameter of the "MIDI" group, which is why you need to select that group.

(4) Press register [1] to select the following page:

(5) Press the [DATA/ENTER] knob to select "PART" (left entry), then turn it to select the part whose MIDI channel you want to set.
The entries you can select are: "Treble", "Bass/Free", "Chord", "Orc Bass", "Orchestra", "Orc Chord", "Orc Free Bs", "Basic Ch", and "Control Ch".
The "Basic Ch" (default setting "13") can be used for selecting Sets from an external MIDI device (using program change numbers 1~80). If your external source sends Bank Select messages along with the program change number, CC00 and CC32 must both be set to "0".
The "Control Ch" (default setting "13") can only be used for sending program change messages (see below).

(6) Press the [DATA/ENTER] knob to select "CHANNEL" (right entry), then turn it to select a MIDI channel.
The options are: 1~16 and "Off". Select "Off" if the part in question should neither receive nor transmit MIDI data.

(7) Press the [DATA/ENTER] knob to confirm your selection.
**Note:** Though it is perfectly possible to assign the same MIDI channel to several sections, the result is usually disappointing and may lead to a lot of confusion.

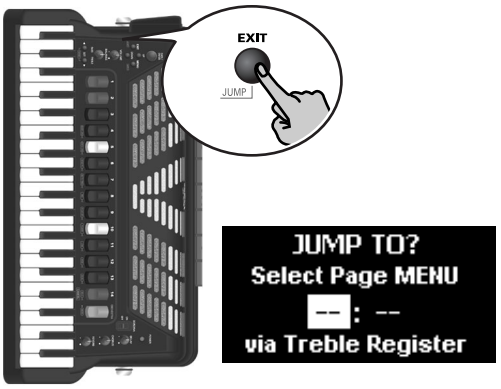
(8) If necessary, repeat steps (5)~(7) to assign different MIDI channels to the remaining parts.

(9) See page 103 for how to save your changes.

## Preventing sections from sending MIDI data (12.2 Ext. Seq. Playback)

By selecting "On" for a section, you switch off its connection with the internal tone generator (this is what MIDI buffs call "Local Off"). The section now *receives* MIDI data from a sequencer or other instrument you connect to the FBC-7's MIDI IN port. (It also transmits MIDI messages to the FBC-7's MIDI OUT port.)

(1) While the main page is displayed, press and hold the [EXIT/JUMP] button until the display looks as follows:



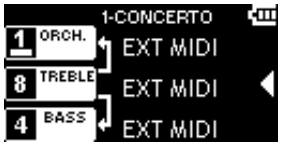

(2) Press register [12] to specify the function group.

(3) Press register [2] to select the following page:

(4) Press the [DATA/ENTER] knob to select "PART" (left entry), then turn it to select the part whose setting you want to change.
The parts you can select here are: "Treble", "Bass&Chord", "Orchestra", and ALL". Select "ALL" to change the status of all available sections.
**Note:** The "Bass&Chord" entry also includes the Free Bass, Orchestra Bass, Orchestra Chord and Orchestra Free Bass sections.

(5) Press the [DATA/ENTER] knob again to select "VALUE" (right entry), then turn it to select "On" (disconnect the part from the internal tone generator) or "Off" (normal operation).

A part you disconnect from its keyboard is flagged as "EXT MIDI" on the main page:




(In this example, all sections are disconnected from the FR-7x's tone generator.)

**Note:** When you select "On", the FR-7x's registers no longer transmit the sound selection clusters you may have programmed using "CC00, CC32, PC" on p. 114. Instead, they transmit their "Std" values.

(6) Press the [DATA/ENTER] knob to confirm your selection.

(7) See "Saving settings using the WRITE function" on p. 103 if you want to save these settings.
If you don't save them, they are reset when you switch off the FR-7x.

## Solving MIDI buffer problems (12.3 Bellows TX Resolution)

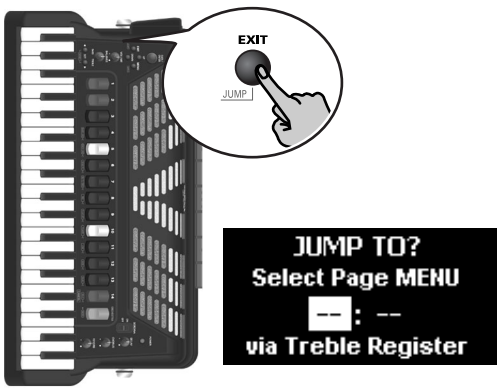
This parameter allows you to specify how many data the FR-7x's bellows may transmit for expression purposes (see also "Expression" on p. 115).

As long as the external sequencer you work with does not display a "MIDI buffer overflow" message, you can leave this setting at "**High**". Depending on your sequencer, you could also select "**Super**" to achieve the most natural response.

If, however, the bellows' data amount is too much for the receiving sequencer (because such data are transmitted on several channels simultaneously), select a different setting. In that case, the amount of data will be reduced. This leads to a coarser resolution, and maybe even audible steps, but at least, your sequencer will be able to record the data. If "**Medium**" still generates too many data, select "**Low**".

"TX" means that this parameter only applies to data sent by the FR-7x. Its own MIDI buffer is big enough to receive high-resolution data.

(1) While the main page is displayed, press and hold the [EXIT/JUMP] button until the display looks as follows:




(2) Press register [12] to specify the function group.

(3) Press register [3] to select the following page:

(4) Press the [DATA/ENTER] knob to select the "VALUE" field.

(5) Rotate the [DATA/ENTER] knob to select "Super" (double-byte resolution), "High" (high resolution), "Normal", or "Low" (low resolution).

(6) Press the [DATA/ENTER] knob.

(7) See page 103 if you want to save these settings.
If you don't save them, they are reset when you switch off the FR-7x.

## Specifying which parts transmit expression messages (12.4 Expression MIDI TX)

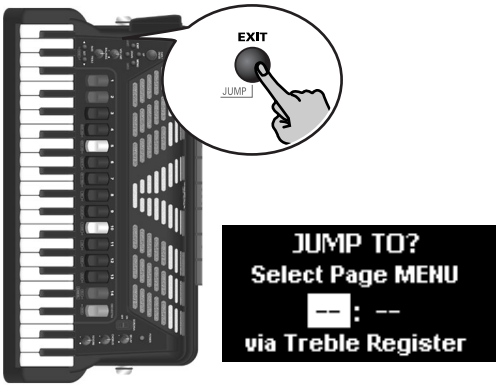
(ALL, Treble, Orch., Bass&Chord, Orch.Bs, Orch.Chd, Orch. Fbs)

This parameter allows you to specify which section should transmit Expression messages (see also "Expression" on p. 115). You can either select all sections ("ALL") or specific ones and activate or deactivate them individually.

"TX" means that this parameter only applies to data sent by the FR-7x.

**Note:** This parameter applies to the FR-7x as a whole (all Sets).

(1) While the main page is displayed, press and hold the [EXIT/JUMP] button until the display looks as follows:




(2) Press register [12] to specify the function group.

(3) Press register [4] to select the following page:

(4) Press the [DATA/ENTER] knob to select the "PART" parameter.

(5) Rotate the [DATA/ENTER] knob to select the section whose setting you want to change.

(6) Press the [DATA/ENTER] knob again to select the "VALUE" parameter.

(7) Rotate the [DATA/ENTER] knob to select "On" (transmit Expression messages) or "Off (don't transmit Expression messages).

(8) Press the [DATA/ENTER] knob.

(9) See page 103 if you want to save these settings. If you don't save them, they are reset when you switch off the FR-7x.

## Preventing the transmission of certain MIDI messages (12.5 Global Filters)

The parameters on this page allow you to filter all or some MIDI messages each section can transmit (see "MIDI parameters for the various sections/parts" on p. 113).

Use these settings if the receiving MIDI device poses problems whenever the FR-7x transmits a given MIDI message.

**Note:** This parameter applies to the FR-7x as a whole (all Sets).

(1) While the main page is displayed, press and hold the [EXIT/JUMP] button.

(2) Press register [12] to specify the function group.

(3) Press register [5] to select the following page:

(4) Press the [DATA/ENTER] knob to select the "PARAM" parameter.

(5) Rotate the [DATA/ENTER] knob to select the parameter whose setting you want to change.
The available options are: Note Tx, CC00, CC32, PC, AftTouch, Volume, Panpot, Reverb, Chorus (see p. 113).

(6) Press the [DATA/ENTER] knob again to select the "VALUE" parameter.

(7) Rotate the [DATA/ENTER] knob to select "Tx Off" (don't transmit this MIDI message) or "Default" (as specified for the "MIDI TX" parameter of the register in question.

(8) Press the [DATA/ENTER] knob again to confirm your selection.

(9) Repeat steps (4)~(8) as necessary.

(10) See page 103 if you want to save these settings. If you don't save them, they are reset when you switch off the FR-7x.

## Sending program change messages (Send PC & 12.6 Bank for 'Send PC')

Though each register can transmit a program change/bank select cluster when pressed (see "CC00, CC32, PC" on p. 114), you can also transmit sound select messages on the fly – without changing registers on the FR-7x. These are MIDI messages that cause an external instrument or device to select a different memory (i.e. another sound or effect).

This functionality is mainly intended for selecting setting groups of various sounds on external instruments. Such setting groups may be called "Performances" or "Multis", which you may want to select while playing, because working with "finished" Performances, etc., does away with the need to program sound select addresses for the FR-7x's registers (see "CC00, CC32, PC" on page 114).

This function *transmits* messages to an external device whose MIDI IN port is connected to the FBC-7's MIDI OUT socket.

Here is how to take advantage of that function:

## Defining the 'PC' format

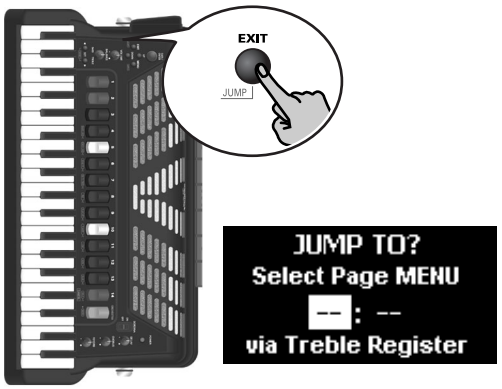
Despite the function's name ("Send PC"), the value you enter on that page is *not* really a program change number, but rather the memory number used by the receiving device.

"502" (for example) therefore refers to Performance number 502 of the receiver, but that number cannot be conveyed as such via MIDI.

The MIDI standard provides only 128 program change numbers (for selecting memories) and two messages called "Bank Select" that allow you to select 128 banks each. Two bank addresses ("MSB" and "LSB") with 128 possibilities each, plus 128 Program Change numbers provide 128 x 128 x 128 values= 2,097,152 possible memories.

The numbers you enter on the "Send PC" page should therefore be taken to mean "memory XX of the receiving device". How does the FR-7x convert it to a MIDI address that conform to the CC00/CC32/PC format (each of which supports a maximum of 128 possibilities)? Enter the following parameter:

(1) While the main page is displayed, press and hold the [EXIT/JUMP] button until the display looks as follows:




(2) Press register [12] to specify the function group.

(3) Press register [6] to select the following page:

(4) Press the [DATA/ENTER] knob to select "PRG NUMB" (left entry), then turn it to select the memory group whose "real" MIDI address you want to define.
The possibilities are: 1~128, 129~256, 257~384, 385~512.
Each "PRG NUMB" entry represents a group of 128 numbers. By selecting an entry, you tell the FR-7x (for example): "Whenever I select a memory number between 257 and 384 on the 'Send PC' page, please change that to the corresponding program change number in the 1~128 range, add the two CC values to the right on this page, and send the resulting MIDI messages."

(5) Press the [DATA/ENTER] knob to select "CC00" (top right entry), then turn it to select a value (0~127).
"0" corresponds to the first bank (called the "Capital bank" on GM2/GS-compatible instruments).
Be sure to select this number based on the information given in the owner's manual of the instrument you wish to control. Also specify the correct CC32 number.

(6) Press the [DATA/ENTER] knob to select "CC32", then turn it to select a value (0~127).
Again, the value to enter here depends on the information you find in the manual of the instrument you want to control. Some manufacturers don't use CC32 messages for sound selection, others use them to define modes, and still others rely on them as complementary bank information.

(7) Press the [DATA/ENTER] knob to confirm your selection.

(8) Repeat steps (4)~(7) using a different memory group.

(9) Press [EXIT/JUMP] several times to return to the main page.

(10) See page 103 if you want to save these settings.
If you don't save them, they are reset when you switch off the FR-7x.

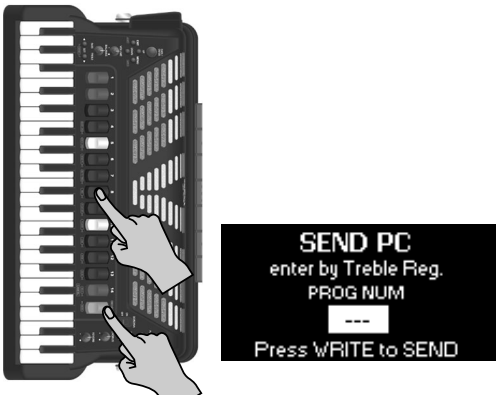
(11) Now use the "Send PC" page to test your assignments. See below.

## Transmitting program changes

(1) Connect the FR-7x to the FBC-7, and the FBC-7's MIDI OUT socket to the MIDI IN port of the module, synthesizer, etc., you wish to control.

(2) Set the module's MIDI receive channel (often called "RX") to "13" (or the number of the FR-7x's Control channel).
See its manual for details. If you are unable to change the receiver's MIDI channel, set the FR-7x's "Control Ch" to match the external instrument's "RX" channel. (See "MIDI channel numbers" on p. 109 for how to set the "Control Ch" parameter.)

(3) Hold down the [ORCHESTRA/MODE] register while pressing register [6].




(4) Use Treble registers [1]~[10] to enter the **sound number**.
You may have to look in the owner's manual of the module or synthesizer you are controlling to find out which number you need to transmit for the sound (or memory) you want to select. You can enter any number from "1" to "512".
The [10] treble register acts as "0" here. To enter "502", for example, press registers [5], [10], and [2].
The numbers you can enter have the following meaning:

| PC numbers | Meaning |
|---|---|
| 001~128 | Use the CC00 & CC32 definitions of the first group. |
| 129~256 | Use the CC00 & CC32 definitions of the second group. |
| 257~384 | Use the CC00 & CC32 definitions of the third group. |
| 385~512 | Use the CC00 & CC32 definitions of the fourth group. |

**Note:** See step (4) below "Defining the 'PC' format" for the "group" concept.

(5) If necessary, press the [EXIT/JUMP] button to erase the last entry you made.
**Note:** The FR-7x uses a smart entry system: after entering "52" (or "53", "54", "55",... "59"), you can't add a third number, because the highest number supported by the "SEND PC" function is "512".
**Note:** The [EXIT/JUMP] button has two functions here: when pressed lightly, it deletes the last entry you made ("backspace"). By holding it for ±1 second, you delete all figures and return to the main page.

(6) Press the [MENU/WRITE] button to transmit the number you entered.

# MIDI parameters for the various sections/parts

*The MIDI parameters discussed below belong to separate groups and are saved for the corresponding sections. This means that each Set can use different MIDI settings and thus control external MIDI devices in various ways. Carefully read the following before editing the available parameters.*

## Important remarks

The parameters discussed below apply to the transmission of MIDI data ("TX") and therefore only to MIDI messages that are generated when you yourself play on the FR-7x.

Bear in mind that the MIDI messages discussed below are only executed by an external tone generator if its MIDI receive ("RX") channel is set to the number you assigned to the section in question (page 109).

## Sections

The parameters discussed here are available in the following sections: Treble, Bass (and Chord, which is considered a separate section on the MIDI level), Free Bass, Orchestra, Orchestra Bass, Orchestra Chord and Orchestra Free Bass.

The reason why they are included in the section parameters rather than the MIDI group is that the MIDI group applies to the entire FR-7x (all sections, all Sets), while the parameters below can vary from Set to Set.

## Procedure for setting these parameters

To access the parameters discussed below, proceed as follows:

(1) Select the parameter group of the section you wish to edit.
Either press the [MENU/WRITE] button and select the parameter group with the [DATA/ENTER] knob or use the "JUMP TO" function (press and hold the [EXIT/JUMP] button while the main page is displayed, then enter the parameter address using the Treble registers, see p. 62).

(2) Select the parameter.
(If you used the JUMP TO function above, the parameter is already selected. Otherwise press the [MENU/WRITE] button and select the parameter with the [DATA/ENTER] knob.)
The following are MIDI functions:

- 2.15 MIDI TX
- 3.12 Bass MIDI TX
- 3.13 Chord MIDI TX
- 4.10 MIDI TX
- 5.11 MIDI TX
- 6.10 MIDI TX
- 7.10 MIDI TX
- 8.8 MIDI TX

(3) Press the [DATA/ENTER] knob to select "MESSAGE" (left entry), then turn it to select the parameter you want to set.
The parameters are explained below.

(4) Press the [DATA/ENTER] knob again to select "VALUE" (right entry), then turn it to set the desired value. (Press [DATA/ENTER] again, select another parameter and edit its value.)

(5) Press [EXIT/JUMP] several times to return to the main page.

(6) See page 103 for how to save your changes.
If you don't save them, they are reset when you switch off the FR-7x.

## Parameters

Here are the MIDI parameters that can be set for each register of a section separately. Remember that they only apply to MIDI messages the FR-7x *sends* to external devices. *Do not forget to select the register whose MIDI parameters you wish to edit before actually changing them.*

Here is an example page:

### ■ Note Tx

(On, Off, Default setting: On)
Set this parameter to "Off" if the external instrument must not double the notes you are playing on the Treble or Bass keyboard.

### ■ Octave

(–3~0~3)
This parameter allows you to transpose the Note-on messages transmitted by the section in question (if "Note" is set to "On") up to three octaves up or down.

Each MIDI note has a unique number. This parameter allows you to add (or subtract) 12 ("1" octave), 24 ("2" octaves) or 36 ("3" octaves) to (from) the note numbers generated by your playing.

### ■ CC00, CC32, PC

(Std, Off, 0~127 for CC00 & CC32; Std, Off, 1~128 for PC)
These three messages belong together. The "oldest" message is called "program change" or "PC" for short. It is used to select sounds or memories on the receiving instrument simply by recalling another sound (or memory) on the transmitting instrument.

What you set here is transmitted to the FBC-7's MIDI OUT port whenever you select the register you are currently editing. (You can set separate addresses for each register.) This allows you to cause an external module to select sounds.

Select "Off" if a register should not send CC00, CC32 and/or PC messages. Select "Std" to transmit the MIDI address of the register you assign this setting to (Treble register [12], for example, which would then send PC "12" for CC00= 00/CC32= 00). When you select "Std" for one of the three parameters (CC00, CC32, or PC), the other two parameters also adopt the "STD" setting.

See the following "STD" table:

| Bank Select & Program Change TX "STD" | | | |
|---|---|---|---|
| BANK SELECT MSB CC00 | BANK SELECT LSB CC32 | PROGRAM CHANGE | Section |
| 0 | 0 | 1~14 | Treble Registers |
| 0 | 0 | 1~7 | Bass Registers |
| 0 | 1 | 1~7 | Free Bass Registers |
| 0 | 0 | 1~7 | Orch Bass Registers |
| 0 | 0 | 1~7 | Orch Chord Registers |
| 0 | 0 | 1~7 | Orch FreeBs Registers |
| 0 | 0 | 1~26 | Orchestra Registers |
| 0 | 0 | 1~40 | Sets |

Two bank addresses ("MSB" and "LSB"), with 128 possibilities each, plus 128 Program Change numbers provide 128 x 128 x 128 values and therefore allow you to select up to 2,097,152 memories.

To switch banks and select a memory on the external module you need to transmit:

- A value for control change CC00 (MSB)
- A value for control number CC32 (LSB)
- A program change number

See the manual of the receiving MIDI instrument for the MSB and LSB values it supports.

Be aware that this system allows you to send program change numbers to an external instrument that lie outside the range of the FR-7x's registers (see the table above). Such "excess" program numbers are ignored by the FR-7x when you transmit them back (from a sequencer, for example).

**Note:** If PC is set to "Off", the CC00 and CC32 values are not transmitted (CC00/CC32 must always be followed by a program change number).
**Note:** If one of these parameters is set to "Std", the register in question sends its own MIDI address.
**Note:** When you set the "12.2 Ext. Seq. Playback" parameter to "On", the FR-7x's registers no longer transmit the sound selection clusters you have programmed here. Instead, they transmit their "Std" values. This will return to normal operation when you set "12.2 Ext. Seq. Playback" back to "Off".

### ■ Volume

(Off, 0~127, Default setting: 100)
This parameter allows you to specify the volume value (CC07) the register should send to an external device whenever you press it. That way, the MIDI instrument you are controlling is automatically set to the desired level. Remember that selecting "0" silences the receiving MIDI instrument. Select "Off" if the register should not transmit this message.

**Note:** The FR-7x does not execute this message if it is returned to the FR-7x via the external device's "Soft Thru" function.

### ■ Panpot

(Off, 0~127, Default setting: 64)
This parameter allows you to specify the value (CC10) the register should send to an external device when you press it. That way, the MIDI instrument you are

controlling automatically selects the desired stereo position. "0" corresponds to hard left, "64" to dead center, and "127" to hard right. Note that the FR-7x does not execute this message if it is returned to the FR-7x via the external device's "Soft Thru" function. Select "Off" if the register should not transmit this message.

■ **Reverb**

(Off, 0~127, Default setting: 40)

This parameter allows you to specify the Reverb Send Level value (CC91) the register should send to an external device when you press it. Selecting "0" will set the receiving MIDI instrument to "dry" (no reverb), while "127" represents the maximum Reverb Send level. Select "Off" if the register should not transmit this message.

**Note:** If there is no audible change, you may have to check the reverb effect settings on the receiving MIDI instrument.
**Note:** Not all MIDI instruments have a reverb effect, and even if they do, they may not support this control change number.

■ **Chorus**

(Off, 0~127, Default setting: 0)

This parameter allows you to specify the Chorus Send Level value (CC93) the register should send to an external device whenever you press it. "0" will set the receiving MIDI instrument to "dry" (no chorus), while "127" represents the maximum Chorus Send level. Select "Off" if the register should not transmit this message.

**Note:** If there is no audible change, you may have to check the chorus effect settings on the receiving MIDI instrument.
**Note:** Not all MIDI instruments have a chorus effect, and even if they do, they may not support this control change number.

■ **Velocity**

(On, 1~127)

Your FR-7x is velocity sensitive. The volume and brightness of the notes you play on the treble or bass keyboard therefore depend on how hard (or fast) you press the keys/buttons. The accordion sounds do not respond to these playing dynamics, but the Orchestra (Treble, Bass, Chord, Free Bass) sounds do and so do most MIDI-compatible sound modules.

Even though the MIDI standard recognizes 128 different velocity values, only 127 can actually be used for expression purposes. That explains why the setting range is 1~127. Value "0" is usually used to signal the end of a note (i.e. when you release a key or button).

This parameter allows you to specify whether the velocity values corresponding to the strength with which you press a key/button should be transmitted ("On") or whether your playing dynamics should not be translated as such.

In the latter case, you need to select a value (1~127) that will be applied to all notes that are transmitted via MIDI. "64" is still relatively soft. Even lower values are probably not what you want in most cases. Fixed velocity values can be useful for playing organ sounds on an external module.

Note that the setting you select here has no effect when the "Note Tx" parameter is set to "Off", because note numbers are always transmitted along with a velocity value (any value different from "0" also means "start playing this note").

■ **Expression**

(Off, Bellows, Pedal)

You probably noticed that the strength/speed with which the bellows is pressed or pulled influences the sound – which corresponds to an acoustic accordion's response.

This effect can be translated into a MIDI message most external instruments understand. The MIDI standard provides a message ("control change") for remotely controlling the volume of an external instrument: CC11. It is chiefly used for expression purposes (similar to the way in which a guitarist or organ player uses a volume pedal).

If you want to use the bellows for expressive purposes, set this parameter to "Bellows".

If you don't (because the external instrument is too sensitive and therefore changes its volume too often), select "Off".

If you purchased an optional EV-series expression pedal, which you connected to the FBC-7's EXPRESSION PEDAL socket, you can also control the relative volume by foot. In that case, set this parameter to "Pedal".

■ **After Touch (only for the Treble and Orchestra sections)**

The treble keyboard of the piano-type model also generates aftertouch messages (on the button-type model, aftertouch can be generated with the Master bar). Aftertouch is usually used for temporary changes to a sound's volume, timbre or pitch (this needs to be set on the receiving instrument). Used right, it can be a very powerful expressive tool.

Select "Off" if this message type should not be transmitted. Select "On" if you want to transmit aftertouch messages.

# 19. Troubleshooting

*This section provides an overview of points to check and actions to take when the FR-7x does not function as you expect. Feel free to contact your Roland dealer if your issue remains unsolved after reading through this section.*

### The screen is difficult or impossible to read

If you have trouble reading the information in the display, change the "10.1 LCD Contrast" setting (page 86).

### No sound

■ **Did you turn the VOLUME knob all the way to the small dot?**
Set it to a higher value.

■ **Did you turn the BALANCE knob all the way to one side?**
Change its setting and try again.

■ **Are you moving the bellows while triggering accordion sounds?**
The treble and bass/Free Bass sections only produce sound if you move the bellows while playing notes (like on an acoustic accordion).

■ **Did you connect the audio cables to the correct sockets?**
If so, check whether the external amplifier, mixing console, etc., is switched on. Also check the cables for possible damage.

### No power

■ **Did you remove the supplied battery pack?**
Be sure to install it again. Alternatively, connect the FR-7x to the supplied FBC-7.

■ **Did you install the cover of the FR-7x's battery compartment?**
You need to install it before you can switch on the FR-7x (page 16). Be sure to tighten the screws all the way.

### The FR-7x does not respond to your playing

■ **You may have selected "Ext. Seq. Playback" mode for one or all sections.**
Those sections therefore only respond to MIDI messages received from other instruments. Switch off the "Ext. Seq. Playback" function (page 109).

### The chord rows of the bass keyboard don't play accordion sounds

■ **You probably switched on the ORCHESTRA CHORD section.**
Switch it off (see p. 19).

### Certain parameters cannot be selected

■ **Does the FR-7x display a message to inform you that a parameter or section is not available?**
If so, the section is off, which is why its parameters cannot be edited. Switch the section on and try again.

### One section sounds off (flat)

Did you set "1.5 Scale Assign" to just one section? Set it to "ALL" and try again (page 65).

### Issues related to the bass buttons

■ **When I play bass notes and/or chords, I also hear drum sounds. How do I switch them off?**
See "3.7 Bass Drum" on p. 72 and "3.8 Chord Drum" on p. 73.

■ **Some bass and chord buttons don't play notes**
Did you activate the "10.6 Function Switch" parameter (page 88)? If so, switch it off.

■ **Why do the bass buttons only provide three chord rows?**
Because you set the "10.8 Bass&Chd Mode" parameter to "3 Bs Rows" (page 89). Set it to "2 Bs Rows".

■ **Why can't I play diminished chords using the bass buttons?**
Because you set the "Bass&Chd Mode" parameter to "3 Bs Rows" (page 89). Set it to "2 Bs Rows".

■ **In Free Bass mode, the bass buttons play the wrong notes.**
You may have changed the "Free Bass Mode" setting. Be sure to select the system that best suits your playing style (page 90).

■ **In Free Bass mode, only half the buttons play notes.**
That's because the "STATUS" entry of the "4.2 Register" parameter uses the same ("High" or "Low") setting for both reeds (or "Off" for one of them and "High"/"Low" for the other). Choose complementary settings ("High" for one, "Low" for the other) or set at least one to "Whole" (page 74).

### All my changes have gone

■ **The FR-7x only remembers the changes you make until you switch it off or until it is switched off by the "10.12 Auto Power Off" function (page 92).**
Those changes are lost and cannot be restored. Next time Try to save your changes as quickly as possible.

### Why does the Orchestra mode change when I press a given Treble register?

Because you established a Link with the Treble section and also specified a mode using the "MODE" entry of the "2.13 Orchestra Link" parameter. Set it to "---" (page 68).

### My settings have changed

■ **Did you establish a "Link"?**
If you change the Bass, Free Bass, and/or Orchestra settings without saving them, and then select another Treble register while the Link function is on, the FR-7x selects different settings for the linked sections. Your changes are therefore lost.

■ **Did you save the "SET COMMON" parameters?**
Doing so only saves the general Set parameters, not the settings of the various registers.

■ **Did a "Noise" setting change?**
Whenever you select "ALL" for "2.1 Reed Type", and set a different reed type, the "2.5 Valve Noise" setting is automatically adapted to that reed type. You may have to change it afterwards if you wish to use a different noise type.

Whenever you select "ALL" for "Reed Type" and set a different reed type, the "3.5 Reed Growl" setting is automatically adapted to that reed type. It would therefore be a good idea to first select the reed type and only then change the growl type. The same applies to "4.4 Button Noise" and "Reed Type".

■ **Did the effects parameters change unexpectedly?**
Each effects processor (Reverb, Chorus, Delay) has a "Macro" parameter (pages 82 and 85) that not only recalls a different effect type, but also appropriate settings for that type. If you select another Macro, the settings for the previous effect type are lost.

### MIDI-related issues

■ **I selected the "Ext. Seq. Playback" mode, yet the section in question does not respond to MIDI messages.**
Does the section's MIDI channel correspond to the transmit channel of the external device (page 109)? Do not select "Off" for a section that should receive MIDI messages.

■ **What MIDI channels does the FR-7x use by default?**
See the table on page 108.

■ **The MIDI channel setting is correct, yet the section in question does not transmit notes.**
You probably set its "Note" parameter to "Off" (page 114).

■ **The FR-7x does not transmit certain MIDI messages even though I set them correctly.**
You may have activated a global MIDI filter. See page 111 for details.

■ **The FR-7x seems to transmit the wrong bank select and program change numbers.**
This is not a malfunction. When you set the "12.2 Ext. Seq. Playback" parameter to "On" (see p. 109), the FR-7x's registers no longer transmit the sound selection clusters you programmed (see p. 114). Instead, they transmit their "Std" values. This will return to normal operation when you set "12.2 Ext. Seq. Playback" back to "Off".

■ **The FR-7x does not change sounds when my sequencer transmits program change numbers, even though I used the FR-7x to send those numbers to the sequencer.**
You can send program change numbers to an external instrument that lie outside the range of the FR-7x's registers (1~14 for Treble, 1~7 for Bass/Free Bass/Orch. Bass/Orch Chord/Orch Free Bass, 1~26 for Orchestra). Such "excess" program numbers are ignored by the FR-7x when you transmit them back (from a sequencer, for example).

■ **I cannot find the MIDI sockets on my FR-7x.**
The FR-7x does not have MIDI sockets. You need to connect it to the FBC-7 using the supplied 19-pin cable (page 107).

■ **The FR-7x does not receive the MIDI messages I recorded for it.**
That's because the "Ext. Seq. Playback" parameter of the sections in question is set to "Off". You need to activate it if you wish to use the FR-7x as MIDI tone generator (page 109).

■ **All the FR-7x's settings have changed.**
You probably loaded a file containing 80 Sets ("ALL") using "11.6 Import All FR-7x" on p. 99. The settings of that file have replaced your own settings. We regret that your settings cannot be restored. Be sure to archive the internal settings before loading archived settings. See "11.4 Export All FR-7x" on p. 98.

■ **The external sequencer keeps displaying a "MIDI buffer overflow" message**
The bellows sends too many data at once (its data are transmitted on five channels simultaneously). Select a different setting ("Medium" or "Low"). This leads to a coarser resolution, and maybe to audible steps, but at least, your sequencer will be able to record the data. See "Solving MIDI buffer problems" on p. 110.

### While saving data, the FR-7x displays the "FLASH WRITE ERROR" message

It means that the data could not be saved in the FR-7x's internal memory. Press [EXIT/JUMP] to leave this page. **WARNING**: this will take you to the main page. **Do not** select other registers or Sets. First try to save your settings using the WRITE function (page 103). If the above message appears again, contact your Roland dealer to have your FR-7x's memory checked.

### At power-on, the FR-7x displays the following message

The FR-7x was switched off while it was saving data (possibly because the battery pack was depleted, or because of a power failure). When you switch it on again, it attempts to recover everything it can. It may, however, also load the data of the corresponding factory set. In any case, you will have to program some or all settings again.

# 20. Specifications

■ Keyboards

| | |
|---|---|
| Piano-type | Right hand: 41 keys, velocity sensitive, aftertouch<br>Left hand: 120 velocity-sensitive bass buttons<br>Modes: Standard, Free Bass, Orch.Bass, Orch.Chord, Orch. Free Bass |
| Button-type | Right hand: 92 buttons, velocity sensitive<br>Treble modes: C Griff Europe, C Griff 2, B Griff Bajan, B Griff Fin, D Griff 1, D Griff 2<br>Aftertouch: generated with the Master bar<br>Left hand: 120 velocity-sensitive bass buttons<br>Modes: Standard, Free Bass, Orch Bass, Orch Chord, Orch. Free Bass |

■ Bellows
New sensor for the detection of bellows pressure (high-resolution pressure sensor)

■ Bellows resistance regulator
Wheel with fine adjustment

■ Sound source
Max polyphony: 128 voices
Wave ROM: 64MB of waveforms, expandable
Tones: 80 user programmable accordion Sets, each one including: 14 Treble registers, 7 Bass registers, 7 Free Bass registers, 7 Orchestra Bass registers, 7 Orchestra Chord registers, 7 Orchestra Free Bass registers, 26 Orchestra sounds (49 in total, 26 assignable simultaneously)
128 Drum sounds (up to 6 simultaneously)
Treble reed footages: 7
Bass reed footages: 5
Chord reed footages: 3
Free Bass footages: 2

■ Organ sounds with harmonic bar simulation ("TW")
Virtual ToneWheel technology
32 presets (Treble, Chord and Free Bass sections)
16 presets (Bass section)
1 user memory for each register

■ PBM (Physical Behavior Modeling)
Noises: stopping-reed growl, closing valve noise, left button noise
Individual reed simulation: hysteresis threshold, Expression curve, pressure-variant filter, pressure-variant pitch deviation
Reed sound wave switching: by bellows acceleration, by note repetition speed

■ Musette tuning
Micro tuning presets: 16 (Off, Dry, Classic, F-Folk, American L/H, North Europe, German L/H, D-Folk L/H, Alpine, Italian L/H, French, Scottish)

■ Effects
Reverb: 8 types, Chorus: 8 types,
Delay: 10 types, Rotary for orchestral organ sounds (slow/fast)
"Cassotto" and "Sordina" simulation
Separate reverb, chorus, delay vibrato/chorus and rotary effects for the TW organ section.

■ Panel controls
Knobs: Volume, Treble/Bass balance, Reverb, Chorus, Delay, Encoder: DATA/ENTER
Panel Switches: 14 Treble registers + Master + Orchestra, 7 Bass registers
Navigation switches: UP/DOWN, MENU/WRITE, EXIT/JUMP
Other switches: SET UP/DOWN, SORDINA ON/OFF, POWER
6 user-assignable function switches (last bass button row)

■ Audio player/wave recorder
Plays back mp3/WAV files from USB storage device
Also contains an audio wave recorder with data storage direct to USB storage device

■ Display
128 x 64 graphic, backlit LCD

■ Rated power output
2 x 25W RMS

■ Speakers
2 x 10cm speakers (neodymium transducer magnets), 2 tweeters

■ Connectors on instrument
OUTPUT sockets (stereo),
Multi-connector (towards external FBC-7 power supply/footswitch unit/battery charger)
HEADPHONE socket (stereo),
USB port (Host port)

■ Power supply:
Rechargeable Ni-Mh battery pack (24V-4500mAh)
External FBC-7 power supply/battery charger: AC 110V, AC 220V, AC 230V, AC 240V
Power consumption: 140W

■ Dimensions
Piano type: 423 (H) x 528 (W) x 275 (D) mm /16-11/16 (D) x 20-13/16 (W) x 10-7/8 (D) inches
Button type: 397 (H) x 506 (W) x 249 (D) mm /15-11/16 (D) x 19-15/16 (W) x 9-13/16 (D) inches

■ External FBC-7 power supply/battery charger
5 programmable foot switches (SET UP/DOWN, REGISTER UP/DOWN, SUSTAIN)
Multi-core connector cable (towards accordion)
Expression pedal socket
MIDI IN/OUT/THRU sockets
OUTPUT sockets (L/Mono, R)
Connector for charging a battery pack
AC inlet

■ Weight (without straps, with battery pack)
Piano type: 11.5kg / 25 lbs 6 oz

Button type: 10.7kg / 23 lbs 10 oz

■ Supplied accessories

External **FBC-7** power supply/battery charger
Battery pack
Owner's Manual
Power cable
Reference caps for the Bass buttons
19-pin multicore cable
Accordion cloth
Straps

■ Options

V-Accordion Gig Bag, FBC-7 Gig Bag
RH-200/300 headphones, AMC-4 Audio–MIDI cable,
AAB-1 Music rest & Throne, SA-300 Stage amplifier,
Battery pack (BP-24-25, part no. K2568101),
Roland M-UF-series USB memory

**Note:** In the interest of product improvement, the specifications and/or appearance of this unit are subject to change without prior notice.

# 21. Appendix

## Parameter list

| | | |
|---|---|---|
| VOLUME AND EFFECT | | |
| BALANCE | The default value corresponds to the current physical position of potentiometer. The central position is 0. The values range from 0 to 64 regardless of whether the arrow symbol indicates BASS or TREBLE. | |
| REVERB | The default value corresponds to the current physical position of potentiometer. Range: 0~127 | |
| CHORUS | The default value corresponds to the current physical position of potentiometer. Range: 0~127 | |
| DELAY | The default value corresponds to the current physical position of potentiometer. Range: 0~127 | |
| FULL MODE MENU (all parameters) | | |
| 1. TUNING | | |
| 1.1 Master Tune* | Value | 415.6Hz~440.0Hz~464.4Hz |
| 1.2 Transpose | Value | (-6~+5 ; F♯~F) |
| 1.3 Scale* | Type | Equal (Off), User 1, User 2, User 3, Arabic1, Arabic2, Just Major, Just Minor, Pythagorean, Mean-Tone, Werckmeister, Kirnberger |
| | Key | C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B |
| 1.4 Scale Edit* | Type | User 1, User 2, User 3 |
| | Tune Note | C, C♯, D, E♭, E, F, F♯, G, Ab, A, B♭, B |
| | Tune Value | -64~0~63 for each note |
| 1.5 Scale Assign* | Part | Treble, Orchestra, Treb&Orch, Bass&Chord, ALL |
| 2. TREBLE EDIT | | |
| 2.1 Reed Type | Foot | ALL, 16', 8', 8'-, 8'+, 4', 5-1/3', 2-2/3' |
| | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan |
| 2.2 Register | Foot | 16', 8', 8'-, 8'+, 4', 5-1/3', 2-2/3' |
| | Status | Off, On, On-Cassotto |
| 2.3 Reed Volume | Value | ALL, 16', 8', 8'-, 8'+, 4', 5-1/3', 2-2/3' |
| | Level | Off, -40~STD~40 |
| 2.4 Treble Octave | Value | -1, 0, +1 |
| 2.5 Valve Noise | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan |
| | Level | Off, -40~STD~40 |
| 2.6 Musette Detune | Type | Off, Dry, Classic, F-Folk, American_L, American_H, North_Eu, German_L, D-Folk_L, Italian_L, German_H, Alpine, Italian_H, D-Folk_H, French, Scottish |
| 2.7 Bellows Detune | Type | Off, Low, Standard, High |
| 2.8 Reverb Send | Level | 0~127 |
| 2.9 Chorus Send | Level | 0~127 |
| 2.10 Delay Send | Level | 0~127 |
| 2.11 Aftertouch Pitch | Mode | Off, 1/4 Down, 1/2 Down, 1/4 Up, 1/2 Up |
| 2.12 Bass Link | Bass | No Link, Bass 1~Bass 7, Free 1~Free 7 |
| | Orc.Bass | No Link, name of the selected 1~7 register |
| 2.13 Orchestra Link | Register | No Link, name of ORCHESTRA register memory 1A~13B |
| | Mode | ----, Solo, Dual, Low, High, Low Trb, High Trb, Solo M, Dual M, Low M, High M, Low M Trb, High M Trb. |
| 2.14 Orchestra Chord Link | Chord | No Link, CHD 1~7, FBS 1~7 |
| | FreeBS | No Link, name of the selected 1~7 register or No Link, name of the selected CHD1~7 register or No Link, name of the selected FBS1~7 register |
| 2.15 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC 32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal], After Touch[On, Off] |
| 2.16 Name | Characters | Name of treble register. See the character table below. |

| | | |
|---|---|---|
| 3. BASS EDIT | | |
| 3.1 Reed Type | Foot | ALL, 16', 8', 8'-4', 4', 2' |
| | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| 3.2 Register | Foot | 16', 8', 8'-4', 4', 2' |
| | Status | Off, Bass, Chord, Bass&Chord<br>*Note*: With the 16' and 8' feet selected the "Status" can only be either "Off" or "Bass". With the 8'-4', 4' and 2' feet selected the "Status" can only be "Off", "Chord" or "Bass&Chord". |
| 3.3 Reed Volume | Value | ALL, 16', 8', 8'-4', 4', 2' |
| | Level | Off, –40~STD~40 |
| 3.4 Button Noise | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan. |
| | Level | Off, -40~STD~40 |
| 3.5 Reed Growl | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan. |
| | Level | Off, –40~STD~40 |
| 3.6 Bellows Detune | Type | Off, Low, Standard, High |
| 3.7 Bass Drum | Link 1~3 | Note Off, 1~127 Vol –100~+100 |
| 3.8 Chord Drum | Link 1~3 | Note Off, 1~127 Vol –100~+100 |
| 3.9 Reverb Send | Level | 0~127 |
| 3.10 Chorus Send | Level | 0~127 |
| 3.11 Delay Send | Level | 0~127 |
| 3.12 Bass MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 3.13 Chord MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 3.14 Name | Chararacters | Name of bass register. See the character table below. |
| 4. FREE BASS EDIT | | |
| 4.1 Reed Type | Foot | ALL, 16', 8' |
| | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| 4.2 Register | Foot | ALL, 16', 8' |
| | Status | Off, Low, High, Whole |
| 4.3 Reed Volume | Foot | ALL, 16', 8' |
| | Level | Off, –40~STD~40 |
| 4.4 Button Noise | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, lassic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan. |
| | Level | Off, –40~STD~40 |
| 4.5 Reed Growl | Type | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan. |
| | Level | Off, –40~STD~40 |
| 4.6 Bellows Detune | Type | Off, Low, Standard, High |
| 4.7 Reverb Send | Level | 0~127 |
| 4.8 Chorus Send | Level | 0~127 |
| 4.9 Delay Send | Level | 0~127 |
| 4.10 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 4.11 Name | Characters | Name of bass register. See the character table below. |
| 5. ORC BASS EDIT | | |
| 5.1 Timbre | Patch | Assign an orchestra sound. Please see the "Orchestral sounds and bellows/velocity control" on p. 128. |
| 5.2 Lowest Note | Lowest Note | E, F, F♯, G, A♭, A, B♭, B, C |
| 5.3 Octave | Value | –3~0~+3 |

| | | |
|---|---|---|
| 5.4 Release Time | Release Time | 0~63 |
| 5.5 Volume | Level | Off, -40~STD~40 |
| 5.6 Panpot | Value | 63 Bass~0~63 Treb |
| 5.7 Bass Drum | Link 1~3 | Note Off, 1~127 Vol -100~+100 |
| 5.8 Reverb Send | Level | 0~127 |
| 5.9 Chorus Send | Level | 0~127 |
| 5.10 Delay Send | Level | 0~127 |
| 5.11 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 6. ORCHESTRA EDIT | | |
| 6.1 Timbre | Patch | Assign an orchestra sound. Please see the "Orchestral sounds and bellows/velocity control" on p. 128. |
| 6.2 Octave | Value | -3~0~+3 |
| 6.3 Volume | Level | Off, -40~STD~40 |
| 6.4 Panpot | Level | 63 Bass~0~63 Treb |
| 6.5 Bellows Detune | Type | Off, Low, Standard, High |
| 6.6 Reverb Send | Level | 0~127 |
| 6.7 Chorus Send | Level | 0~127 |
| 6.8 Delay Send | Level | 0~127 |
| 6.9 Aftertouch Pitch | Mode | Off, 1/4 Down, 1/2 Down, 1/4 Up, 1/2 Up |
| 6.10 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal], After Touch [On, Off] |
| 7. Orch. Chord Edit | | |
| 7.1 Timbre | Patch | Assign an orchestra sound. Please the "Orchestral sounds and bellows/velocity control" on p. 128 |
| 7.2 Lowest note | Lowest Note | C, C♯, D, E♭, E, F, F♯, G, A♭, A, B♭, B, C |
| 7.3 Octave | Value | -3~0~+3 |
| 7.4 Volume | Level | Off, -40~STD~40 |
| 7.5 Panpot | Level | 63 Bass~0~63 Treb |
| 7.6 Chord Drum | Link 1~3 | Note Off, 1~127 Vol -100~+100 |
| 7.7 Reverb Send | Level | 0~127 |
| 7.8 Chorus Send | Level | 0~127 |
| 7.9 Delay Send | Level | 0~127 |
| 7.10 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 8. Orch.FBass Edit | | |
| 8.1 Timbre | Patch | Assign an orchestra sound. Please the "Orchestral sounds and bellows/velocity control" on p. 128 |
| 8.2 Octave | Value | -3~0~+3 |
| 8.3 Volume | Level | Off, -40~STD~40 |
| 8.4 Panpot | Level | 63 Bass~0~63 Treb |
| 8.5 Reverb Send | Level | 0~127 |
| 8.6 Chorus Send | Level | 0~127 |
| 8.7 Delay Send | Level | 0~127 |
| 8.8 MIDI TX | Message & value | Note [On, Off], Octave [-3~0~3], CC 00 [STD, Off, 0~127], CC32 [STD, Off, 0~127], PC [STD, Off, 1~128], Volume [Off, 0~127], Panpot [Off, 0~127], Reverb [Off, 0~127], Chorus [Off, 0~127], Velocity [On, 1~127], Express [Off, Bellows, Pedal] |
| 9. Set Common | | |
| 9.1 Reverb Macro | Type | Room1, Room2, Room3, Hall1, Hall2, Plate, Delay, Panning Dly |
| | Level | 0~127 |
| 9.2 Reverb Parameters | Parameters | Character [0~7], Pre-LPF [0~7], Time [0~127], Level [0~127], DlyFback [0~127], Pre-DlyT. [0~127] |
| 9.3 Chorus Macro | Macro Type | Chorus1, Chorus2, Chorus3, Chorus4, FBackChr, Flanger, ShortDelay, ShortDlyFB |
| | Level | 0~127 |

| | | |
|---|---|---|
| 9.4 Chorus Parameters | Parameters | Pre-LPF [0~7], Level [0~127], Feedback [0~127], Delay [0~127], Rate [0~127], Depth [0~127], Chr>Rev [0~127], Chr>Dly [0~127] |
| 9.5 Delay Macro | Type | Delay1, Delay2, Delay3, Delay4, PanDelay1, PanDelay2, PanDelay3, PanDelay4, Delay>Rev, PanRepeat |
| | Level | 0~127 |
| 9.6 Delay Parameters | Parameters | Pre-LPF [0~7], Level [0~127], Time C.(ms) [0.1~1000], Time L.(%) [4~500], Time R(%) [4~500], Level L [0~127], Level C [0~127], Level R [0~127], Feedback [-64~0~63], Dly>Rev [0~127] |
| 9.7 Name | Characters | See the character table below. |
| 9.8 Master Bar Recall | Register | 1~14 |
| 9.9 Icon | Bitmap | 1~44, preset |
| 10. System | | |
| 10.1 LCD Contrast | Value | 0~12 (Default setting: 10) |
| 10.2 Bellows Curves | Type | Fixed Low, Fixed Med, Fixed High, X-Light, Light, Standard, Heavy, X-Heavy |
| 10.3 Pedal Controller | Switch | 1~5 |
| | Assign | Set Up, Set Down, Regist Up, Regist Down, Sust.A, Sust.B, Orch.On/Off,Start/Stop, Intro, Fill Up, Fill Down, Ending, Pitch Up 1/2, Pitch Up 1, PitchDwn 1/2, PitchDwn 1, Rtry Sw, Rtry Slowfast, Rtry Slow, Rtry Fast, Brake OnOff, Brake On, Brake Off, Modul., Play/Pause, Skip BWD, Skip FWD, REC Start/Stop, Set 1~80, Register 1~14, Null. |
| 10.4 Sustain Routing A | Part | All, Treble, Bass, Chord, Orch., Orch.Bs, Orch.BsCh, Orch.FBs |
| | Value | On, Off |
| 10.5 Sustain Routing B | Part | All, Treble, Bass, Chord, Orch., Orch.Bs, Orch.BsCh, Orch.FBs Value On, Off |
| | Value | On, Off |
| 10.6 Function Switch | Status | On, Off |
| 10.7 Function Switches Edit | Switch | 1~6 |
| | Assign | Set Up, Set Down, Regist Up, Regist Down, Sust.A, Sust.B, Orch.On/Off,Start/Stop, Intro, Fill Up, Fill Down, Ending, Pitch Up 1/2, Pitch Up 1, PitchDwn 1/2, PitchDwn 1, Rtry Sw, Rtry Slowfast, Rtry Slow, Rtry Fast, Brake OnOff, Brake On, Brake Off, Modul., Play/Pause, Skip BWD, Skip FWD, REC Start/Stop, Set 1~80, Register 1~14, Null. |
| 10.8 Bass&Chd Mode | Type | 2 Bs Rows, 3 Bs Rows A-7th, 3 Bs Rows A-5dim, 3 Bs Rows B-7th, 3 Bs Rows B-5dim, 3 Bs Rows Bx-7th |
| 10.9 Free Bass Mode | Type | Minor 3rd, Bajan, Fifth, N.Europe, Finnish |
| 10.10 Stereo Width | Type | (-63~-1, Natural, Wide) |
| 10.11 Output Level | Level | -12dB, -6dB, 0dB |
| 10.12 Auto Power Off | Type | Disabled, 10 min., 15 min., 20 min. |
| 10.13 Start-Up | Type | Set [1~80], Bass Link [On/Off], Orch Link [On/Off], |
| | Assign | 1~80 only for Set type, On/Off |
| 10.14 Start-Up Name | Name | 8 characters [_____ default] |
| 10.15 Orchestra Touch | Value | Fixed Low, Fixed Med, Fixed High, Low, Medium, High, Fixed L+Bellows, Fixed M+Bellows, Fixed H+Bellows, Bellows |
| 10.16 Orchestra Bs&Ch Touch | Value | Fixed Low, Fixed Med, Fixed High, Low, Medium, High, Fixed L+Bellows, Fixed M+Bellows, Fixed H+Bellows, Bellows |
| 10.17 Start/Stop MIDI TX | Value | Off, On |
| 10.18 Treble Release T. | Value | -64~0~63 |
| 10.19 Expansion | Memory | A, B |
| | Load | Load an expansion file |
| | Erase | Erase the selected memory Area |
| 10.20 Treble Mode (only for button type) | Type | C-Griff Europe, C-Griff 2, B-Griff Bajan, B-Griff Fin, DGriff 1, D Griff 2 |

| 11. Utility | | | |
|---|---|---|---|
| 11.1 Battery Status | Adapter, Recharging, NO BATTERY | | |
| 11.2 Copy SET | From Set | 1~80 | |
| | To Set | 1~80 | |
| 11.3 Copy Effects | Type | All, Reverb, Chorus, Delay | |
| | From | Set 1~80 | |
| | To | Set 1~80 | |

Character table

| | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|
| (space) | ! | " | # | $ | % | & | ' | ( | ) | * |
| + | , | - | . | / | 0 | 1 | 2 | 3 | 4 | 5 |
| 6 | 7 | 8 | 9 | : | ; | < | = | > | ? | @ |
| A | B | C | D | E | F | G | H | I | J | K |
| L | M | N | O | P | Q | R | S | T | U | V |
| W | X | Y | Z | [ | \ | ] | ^ | _ | ` | |
| a | b | c | d | e | f | g | h | i | j | k |
| l | m | n | o | p | q | r | s | t | u | v |
| w | x | y | z | { | \| | } | | | | |

Characters in gray boxes cannot be used in file names.

| | | | |
|---|---|---|---|
| 11.4 Export All FR-7x | Procedure to export All FR-7 setting on USB storage | | |
| 11.5 Export Set | Procedure to export Sets on USB storage | | |
| 11.6 Import All FR-7x | Procedure to import All FR-7x settings from USB storage | | |
| 11.7 Import Set | Procedure to import Sets from USB storage | | |
| 11.8 Restore Data | Type | All, Master Tune, Scale Tune, System, MIDI, All Sets, Set 1~ Set 80 | |
| 11.9 FR-7/5 Import | Procedure to import a MIDI FR-7/5 bulk dump file from USB storage. | | |
| 11.10 Treble Reg. on current Set | Type | Reed ALL, Reed 16', Reed 8', Reed 8'-, Reed 8'+, Reed 4', Reed 5'-1/3', Reed 2'-2/3', Vol ALL, Vol 16', Vol 8', Vol 8'-, Vol 8'+, Vol 4', Vol 5'-1/3', Vol 2'-2/3', Noise, Noise Vol, MusDetune | |
| | Value | Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan |
| | | Vol | Off, -40~std~40 |
| | Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, OldItaly, TexMex, Trikitixa, F-Jazz, Classic3, Bajan | |
| | Noise Vol | Off, -40~STD~40 | |
| | Mus Detune | Off, Dry, Classic, F-Folk, American_L, American_H, North_Eu, German_L, D-Folk_L, Italian_L, German_H, Alpine, Italian_H, D-Folk_H, French, Scottish | |
| 11.11 Bass Reg. on current Set | Type | Reed ALL, Reed 16', Reed 8', Reed 8'-4', Reed 4', Reed 2', Vol ALL, Vol 16', Vol 8', Vol 8'-4', Vol 4', Vol 2', Noise, Noise Vol, Reed Growl, Growl Vol | |
| | Value | Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| | | Vol | Off, -40~STD~40 |
| | Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan | |
| | Noise Vol | Off, -40~STD~40 | |
| | Reed Growl | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, SteierischeTrikitixa, F-Jazz, Classic3, Bajan | |
| | Growl Vol | Off, -40~STD~40 | |
| 11.12 FreeBass Reg. on current Set | Type | Reed ALL, Reed 16', Reed 8', Vol ALL, Vol 16', Vol 8', Noise, Noise Vol, Reed Growl, Growl Vol | |
| | Value | Reed | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan |
| | | Vol | Off, -40~STD~40 |
| | Noise | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan | |
| | Noise Vol | Off, -40~STD~40 | |
| | Reed Growl | Bandoneon, I-Folk, I-Folk2, Classic, Cajun, Jazz, F-Folk, D-Folk, Organetto, F-Folk2, Classic2, Studio, Tradition, Steierische, Trikitixa, F-Jazz, Classic3, Bajan | |
| | Growl Vol | Off, -40~STD~40 | |
| 11.13 Factory Reset | Procedure to reset to its factory setting. | | |
| 12. MIDI | | | |
| 12.1 RealTime RX-TX | Part | Treble (1), Bass/Free (2), Chord (3), OrcBass (5), Orchestra (4), Orc Chord (6), Orc FreeBs (7), Basic Ch (13), Control Ch (13) only TX | |
| | Channel | 1~16, Off (can be set for each part) | |
| 12.2 Ext. Seq. Playback* | Part | Treble, Bass&Chord, Orchestra, All | |
| | Value | Off, On (can be set for each part) | |
| 12.3 Bellows TX Resolution* | Value | Super, High, Normal, Low | |

| | | |
|---|---|---|
| 12.4 Expression MIDI TX | Part | All, Treble, Orch., Bass&Chord, Orch.Bs, Orch.Chd, Orch. Fbs |
| | Value | Off, On |
| 12.5 Global Filters | Param | Note Tx, CC00, CC32, PC, AftTouch, Volume, Panpot, Reverb, Chorus |
| | Value | Tx Off, Default |
| 12.6 Bank for 'Send PC'* | PRG NUM | 1~128, 129~256, 257~384, 385~512 |
| | CC00 | 0~127 |
| | CC32 | 0~127 |

(*) are Global parameters

## Factory Sets

01 CONCERTO
02 CLASSIC
03 JAZZ
04 "I" FOLK (Italian Folk)
05 "D" FOLK (German Folk)
06 "F" FOLK (French Folk)
07 "SP" FOLK (Spanish Folk)
08 BallROOM
09 BANDNEON
10 ALPINE
11 CAJUN
12 TEX MEX
13 OldPARIS
14 CiaoROME
15 DiatFOLK
16 STUDIO
17 TRDITION
18 BAROQUE
19 ROMANTIC
20 CONCERTN
21 SCOTTISH
22 IRISH
23 CELTIC
24 XLowReed
25 HalfVALV
26 FUTURE
27 MUSETTE
28 BASSOON
29 MASTER
30 EXAMPLES
31 FRANCE vX
32 FRANCE Ac
33 F JAZZ
34 "I" SCALA
35 BAJAN
36 RHYTHM
37 ORGAN
38 OrPARADE
39 ALL ORCH
40 V-Set
41 WOA1-Ac
42 WOA1-Bs
43 WOA-2 Exp
44 BsToTreb
45~80 empty

## Demo Songs

| # | DISPLAYED NAME* | SONG TITLE | PERFORMED BY |
|---|---|---|---|
| 1 | Organ&Acc | By the roundabout, by L. Beier | Ludovic Beier |
| 2 | OldPARIS | Walking in old Paris by S. Scappini | Sergio Scappini |
| 3 | "I" FOLK | Carnival in Venice – Traditional | Sergio Scappini |
| 4 | BANDNEON | Passionate Red Rose by S. Scappini | Sergio Scappini |
| 5 | EL.PIANO | Starry Night by L. Beier | Ludovic Beier |
| 6 | Organ1 | Funky Night by L. Beier | Ludovic Beier |
| 7 | Organ2 | Mad Mouse by L. Beier | Ludovic Beier |
| 8 | "D"FOLK | Bezaubernder Sinaklia by S. Scappini | Sergio Scappini |
| 9 | NAPLES | O Sole Mio – Traditional | Sergio Scappini |
| 10 | CLASSIC | Sonata in C Maj by D. Scarlatti | Sergio Scappini |
| 11 | ALPINE | Edelweiss by S. Scappini | Sergio Scappini |
| 12 | TEXMEX | Mexican Hat Dance – Traditional | Luigi Bruti |
| 13 | BAROQUE | Smells from Toccata by J. S. Bach | Sergio Scappini |
| 14 | CAPRICCIO | Capriccio 13 by N. Paganini | Sergio Scappini |
| 15 | GarageTNGO | Salvador by L. Bruti | Luigi Bruti |
| 16 | ScatVoice | Scat Fantasy by L. Beier | Ludovic Beier |
| 17 | JAZZ | Scattered Jazz by S. Scappini | Sergio Scappini |
| 18 | BellwSHAKE | Figaro by G. Rossini | Sergio Scappini |
| 19 | CELTIC | Trinity Knots by L. Bruti | Luigi Bruti |
| 20 | MUSETTE | Rêve d'amour by L. Bruti | Luigi Bruti |
| 21 | CAJUN | Sugar cane by L. Bruti | Luigi Bruti |
| 22 | DiatFOLK | To my beloved teacher by S. Scappini | Sergio Scappini |

| # | DISPLAYED NAME* | SONG TITLE | PERFORMED BY |
|---|---|---|---|
| 23 | ElPaso | Dancing in the courtyard by L. Beier | Ludovic Beier |
| 24 | BalMusette | Sotto I ponti della Senna | Ludovic Beier |
| 25 | MrGus | Sunny grasslands by L. Beier | Ludovic Beier |
| 26 | DjangoSwing | Hanging around by L. Beier | Ludovic Beier |
| 27 | CoolKeys | Lights and Shadows of the Moon by L. Beier | Ludovic Beier |
| 28 | JazzMusette | Acrobat by L. Beier | Ludovic Beier |
| 29 | Islands | Islands by L. Beier | Ludovic Beier |
| 30 | BopSwing | Fence Jumper by L. Beier | Ludovic Beier |
| 31 | Bolero | Passion in the Atmosphere by L. Beier | Ludovic Beier |
| 32 | 9thBossa | 9th Bossa by Yoshiaki Sato | Yoshiaki Sato |
| 33 | SngFarEast | Song from Far East by Yoshiaki Sato | Yoshiaki Sato |
| 34 | ZakZakFunk | Zak-Zak Funk by Yoshiaki Sato | Yoshiaki Sato |
| 35 | O&B4Beat | O&B 4Beat by Yoshiaki Sato | Yoshiaki Sato |

* **Note**: #1~26: Copyright ©2009 Roland Europe Spa. All rights reserved.
#27~30: Copyright ©2009 fèbbre. All rights reserved.
Unauthorized use of the demo songs for purposes other than private enjoyment is a violation of applicable laws.
**Note**: The performance data of the demo songs are not transmitted to the MIDI OUT socket.

# Orchestral sounds and bellows/velocity control

| Patch Name | Control |
|---|---|
| TW Upper/Lower/Pedal | Bellows |
| Ac.Piano | Velocity |
| Oct Piano | Velocity |
| El.Piano | Velocity |
| Vibe | Velocity |
| Harmonica | Bellows |
| Mute Harm | Bellows |
| Ac.Guitar | Velocity |
| Steel Gtr | Velocity |
| Nylon&Steel | Velocity |
| Mandolin | Velocity |
| Banjo | Velocity |
| Acoustic Bs | Velocity |
| Bowed | Bellows |
| Finger Bs | Velocity |
| Fretless | Velocity |
| Picked Bs | Velocity |
| Rubber Bs | Velocity |
| Tuba | Bellows |
| Tuba Mix | Velocity |
| Strings | Bellows |
| Sl.Strings | Bellows |
| HarpsiStr | Velocity |
| Violin | Bellows |
| Pizzicato | Velocity |
| Str&Choir | Bellows |
| ChorusLuh | Bellows & Velocity |
| ChorusWoh | Bellows & Velocity |
| ChoirAahs | Bellows |
| JazzScat1 | Bellows & Velocity |
| JazzScat2 | Bellows & Velocity |
| JazzScat3 | Bellows & Velocity |
| JazzDoos | Bellows |
| Pad Voices | Bellows |
| Brass | Bellows |
| Twin Trump | Bellows |
| Trumpet | Bellows |
| Muted Trump | Bellows |
| Trombone | Bellows |
| Alto Sax | Bellows |
| Tenor Sax1 | Bellows |
| Tenor Sax2 | Bellows |

| Patch Name | Control |
|---|---|
| Clarinet | Bellows |
| Oboe | Bellows |
| Flute1 | Bellows |
| Flute2 | Bellows |
| PanFlute | Bellows |
| FrenchHorn | Bellows |
| Horn&Orch | Bellows |
| HighLand | Bellows |
| Zampogna | Bellows |

# Drum & percussion sounds

| No. | Name |
|---|---|
| Off | ---- |
| 1 | Pop BD1 |
| 2 | Pop BD2 |
| 3 | Folk BD |
| 4 | Jazz BD1 |
| 5 | Jazz BD2 |
| 6 | Jazz BD3 |
| 7 | Jazz BD4 |
| 8 | Mex BD |
| 9 | TR-909 BD |
| 10 | HipHop BD1 |
| 11 | HipHop BD2 |
| 12 | Techno BD1 |
| 13 | Techno BD2 |
| 14 | Jungle BD |
| 15 | Concert BD |
| 16 | Folk SD |
| 17 | Pop SD1 |
| 18 | Pop SD2 |
| 19 | Jazz SD |
| 20 | Concert SD |
| 21 | TR-909 SD1 |
| 22 | TR-909 SD2 |
| 23 | Dance SD |
| 24 | Power SD |
| 25 | Ghost SD1 |
| 26 | Ghost SD2 |
| 27 | Brush SD |
| 28 | Snare Roll |
| 29 | Pop Stick1 |
| 30 | Pop Stick2 |
| 31 | Pop Hi Hat1 |
| 32 | Pop Hi Hat2 |
| 33 | Pop Hi Hat3 |
| 34 | Jazz Hi Hat |
| 35 | 808 Hi Hat |
| 36 | 909 OH |
| 37 | TR-707 HH1 |
| 38 | TR-707 HH2 |
| 39 | CR-78 HH1 |
| 40 | CR-78 HH2 |
| 41 | Pop Ride1 |
| 42 | Pop Ride2 |

| No. | Name |
|---|---|
| 43 | Jazz Cym1 |
| 44 | Ride Bell |
| 45 | Dance Cym |
| 46 | 606 Cym |
| 47 | Concrt Cy1 |
| 48 | Concrt Cy2 |
| 49 | Big Gong |
| 50 | Small Gong |
| 51 | Bend Gong |
| 52 | RAMA Cym |
| 53 | Tambourin1 |
| 54 | Tambourn2 |
| 55 | Shake Tam |
| 56 | Jingle Bell |
| 57 | Cowbell |
| 58 | Claves |
| 59 | Castanets |
| 60 | Woodblock1 |
| 61 | Woodblock2 |
| 62 | Shaker |
| 63 | Shekere |
| 64 | Triangle 1 |
| 65 | Triangle 2 |
| 66 | Hand Clap |
| 67 | Finger Snap |
| 68 | ShrWhistle |
| 69 | LongWhistle |
| 70 | Quide |
| 71 | Guiro |
| 72 | Caxixi |
| 73 | Hoo Lo |
| 74 | Hoo Mid |
| 75 | Tom Lo |
| 76 | Tom Mid |
| 77 | HiBongo |
| 78 | LoBongo |
| 79 | CongaSlap |
| 80 | CongaOp |
| 81 | 909 TomL |
| 82 | 909 TomM |
| 83 | 909 TomH |
| 84 | Synth Dr 1 |
| 85 | Synth Dr 2 |

| No. | Name |
|---|---|
| 86 | Tamorra 1 |
| 87 | Tamorra 2 |
| 88 | Tamorra 3 |
| 89 | Pandeiro 3 |
| 90 | Pandeiro 4 |
| 91 | Pandeiro 5 |
| 92 | Timpni E |
| 93 | Timpni F |
| 94 | Timpni F# |
| 95 | Timpni G |
| 96 | Timpni Ab |
| 97 | Timpni A |
| 98 | Timpni Bb |
| 99 | Timpni B |
| 100 | Timpni C |
| 101 | Timpni C# |
| 102 | Timpani D |
| 103 | Timpni Eb |
| 104 | Timpni E1 |
| 105 | Wadaiko |
| 106 | Wadko Rim |
| 107 | Shimedaik |
| 108 | Atarigane |
| 109 | Hyoushigi |
| 110 | Ohkawa |
| 111 | Kotsuzumi |
| 112 | Udo Long |
| 113 | Req Dum |
| 114 | Tabla Te |
| 115 | Tabla Na |
| 116 | Talking Dr |
| 117 | DjembeR |
| 118 | Timbl Paila |
| 119 | CongaSlide |
| 120 | Mut Pandr |
| 121 | Rain |
| 122 | Thunder |
| 123 | Wind |
| 124 | Seashore |
| 125 | Bird1 |
| 126 | Bird2 |
| 127 | Gun Shot |

# 22. MIDI implementation

## 1. Received data

### ■ Channel Voice Messages

**● Note off**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 8nH | kkH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
kk = note number: 00H~7FH (0~127)
vv = note off velocity: 00H~7FH (0~127)

**● Note on**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 9nH | kkH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
kk = note number: 00H~7FH (0~127)
vv = note on velocity: 01H~7FH (1~127)

**● Control Change**

- The value specified by a Control Change message is not reset by a Program Change, etc.

**❍ Bank Select (Controller number 0, 32)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 00H | mmH |
| BnH | 20H | llH |

n = MIDI channel number: 0H~FH (Ch.1~16)
mm = Bank number MSB: 00H~7FH
ll = Bank number LSB: 00H~7FH

- Only for Free Bass.

**❍ Expression (Controller number 11)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 0BH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Expression: 00H~7FH (0~127)

- This adjusts the volume of a Part. It can be used independently from Volume (CC07) messages. Expression messages are used for musical expression within a performance, e.g., expression pedal movements, crescendo and decrescendo.

**❍ Hold 1 (Controller number 64)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 40H | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Control value: 00H~7FH (0~127)
00H~63H= Off/64H~7FH= On

**❍ Program Change**

| Status | 2nd byte |
|---|---|
| CnH | ppH |

n = MIDI channel number: 0H~FH (Ch.1~16)
pp = Program number: 00H~0DH: Treble Register 1~14
00H~19H: Orchestra Register 1~26
00H~06H: Bass/FreeBass/Orch.Bass/Orch Chord, Orch Free Bass Register 1~7
00H~50H: Set 1~80

**❍ Channel Pressure**

| Status | 2nd byte |
|---|---|
| DnH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Channel Pressure: 00H~7FH (0~127)

### ■ System Realtime Messages

**❍ Active Sensing**

Status
FEH

- When Active Sensing is received, the FR-7x starts monitoring the intervals of all further messages. While monitoring, if the interval between messages exceeds 420 ms, the same processing will be carried out as when All Sounds Off, All Notes Off and Reset All Controllers are received, and message interval monitoring will be halted.

**❍ Start**

Status
FAH

- When an FA message is received from an external MIDI device such as sequencer, the FR-7x sends all necessary MIDI information for a song header setup: Treble, Orchestra, Bass/Free, Orchestra Bass, sound setup.

## 2. Transmitted data

### ■ Channel Voice Messages

**● Note off**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 8nH | kkH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
kk = note number: 00H~7FH (0~127)
vv = note off velocity: 00H~7FH (0~127)

**● Note on**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| 9nH | kkH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
kk = note number: 00H~7FH (0~127)
vv = note on velocity: 01H~7FH (1~127)

**● Pitch Bend change**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| EnH | llH | mmH |

n = MIDI channel number: 0H~FH (Ch.1~16)
mm, ll= Pitch Bend value: 00 00H~40 00H~7F 7FH (–8192~0~+8192)

**● Control Change**

**❍ Bank Select (Controller number 0, 32)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 00H | mmH |
| BnH | 20H | llH |

n = MIDI channel number: 0H~FH (Ch.1~16)
mm = Bank number MSB: 00H~7FH
ll = Bank number LSB: 00H~7FH

**❍ Modulation (Controller number 1)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 01H | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Volume: 00H~7FH (0~127), Initial value = 64H (100)

**❍ Volume (Controller number 7)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 07H | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Volume: 00H~7FH (0~127), Initial value = 64H (100)

- Volume messages are used to adjust the volume balance of each Part.

**❍ Pan (Controller number 10)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 0AH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = pan: 00H~40H~7FH (Left~Center~Right), Initial value = 40H (Center)

**❍ Expression (Controller number 11)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 0BH | vvH |
| BnH | 2BH | vvL (only when “Bellows TX Resolution” on page 110 is set to “Super”). |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Expression: 00H~7FH (0~127)

- This adjusts the volume of a Part. Expression messages are used for musical expression within a performance, e.g., expression pedal movements, crescendo and decrescendo.

**❍ Hold 1 (Controller number 64)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 40H | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Control value: 00H~7FH (0~127)
00H~63H= Off/64H~7FH= On

**❍ Effect 1 (Reverb Send Level) (Controller number 91)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 5BH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Reverb Send Level: 00H~7FH (0~127), Initial value = 28H (40)

- This message adjusts the Reverb Send Level of each Part.

❍ **Effect 3 (Chorus Send Level) (Controller number 93)**

| Status | 2nd byte | 3rd byte |
|---|---|---|
| BnH | 5DH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Chorus Send Level: 00H~7FH (0~127), Initial value = 00H (0)

❍ **Program Change**

| Status | 2nd byte |
|---|---|
| CnH | ppH |

n = MIDI channel number: 0H~FH (Ch.1~16)
pp = Program number: 00H~7FH: program no. 1~128

❍ **Channel Pressure**

| Status | 2nd byte |
|---|---|
| DnH | vvH |

n = MIDI channel number: 0H~FH (Ch.1~16)
vv = Channel Pressure: 00H~7FH (0~127)

## ■ System Realtime Messages

❍ **Active Sensing**

| Status | |
|---|---|
| FEH | Transmitted about every 250ms. |

❍ **Start**

| Status | |
|---|---|
| FAH | This message is transmitted when a footswitch of FBC-7 Pedal, programmed as Start/Stop, is pressed, or when “10.17 Start/ Stop MIDI TX” is used. |

❍ **Stop**

| Status | |
|---|---|
| FCH | This message is transmitted when a footswitch of FBC-7 Pedal, programmed as Start/Stop, is pressed, or when “10.17 Start/ Stop MIDI TX” is used. |

# 3. Program change messages

| **Bank Select & Program Change TX “STD”** | | | |
|---|---|---|---|
| BANK SELECT MSB CC00 | BANK SELECT LSB CC32 | PROGRAM CHANGE | Section |
| 0 | 0 | 1~14 | Treble Registers |
| 0 | 0 | 1~7 | Bass Registers |
| 0 | 1 | 1~7 | Free Bass Registers |
| 0 | 0 | 1~7 | Orch Bass Registers |
| 0 | 0 | 1~7 | Orch Chord Registers |
| 0 | 0 | 1~7 | Orch FreeBs Registers |
| 0 | 0 | 1~26 | Orchestra Registers |
| 0 | 0 | 1~80 | Sets |

| BANK SELECT MSB CC00 | BANK SELECT LSB CC32 | PROGRAM CHANGE | Register |
|---|---|---|---|
| **TREBLE REGISTER RX** | | | |
| -- | -- | 1 | Bassoon |
| -- | -- | 2 | Bandon |
| -- | -- | 3 | Cello |
| -- | -- | 4 | Harmon |
| -- | -- | 5 | Organ |
| -- | -- | 6 | Accord |
| -- | -- | 7 | Violin |
| -- | -- | 8 | Master |
| -- | -- | 9 | Musette |
| -- | -- | 10 | Celeste |
| -- | -- | 11 | Tremolo |
| -- | -- | 12 | Clarinet |
| -- | -- | 13 | Oboe |
| -- | -- | 14 | Piccolo |
| **ORCHESTRA REGISTER RX** | | | |
| -- | -- | 1 | (assignable) |
| -- | -- | 2 | (assignable) |
| -- | -- | 3 | (assignable) |
| -- | -- | 4 | (assignable) |
| -- | -- | 5 | (assignable) |
| -- | -- | 6 | (assignable) |
| -- | -- | 7 | (assignable) |
| -- | -- | 8 | (assignable) |
| -- | -- | 9 | (assignable) |
| -- | -- | 10 | (assignable) |
| -- | -- | 11 | (assignable) |
| -- | -- | 12 | (assignable) |
| -- | -- | 13 | (assignable) |
| -- | -- | 14 | (assignable) |
| -- | -- | 15 | (assignable) |
| -- | -- | 16 | (assignable) |
| -- | -- | 17 | (assignable) |
| -- | -- | 18 | (assignable) |
| -- | -- | 19 | (assignable) |
| -- | -- | 20 | (assignable) |
| -- | -- | 21 | (assignable) |
| -- | -- | 22 | (assignable) |
| -- | -- | 23 | (assignable) |
| -- | -- | 24 | (assignable) |
| -- | -- | 25 | (assignable) |
| -- | -- | 26 | (assignable) |
| **BASS REGISTER RX** | | | |
| -- | -- | 1 | 2’ |
| -- | -- | 2 | 4’ |
| -- | -- | 3 | 8-4’ |
| -- | -- | 4 | 16’/8’/8-4’/4’/2’ |
| -- | -- | 5 | 8’/4’/2’ |
| -- | -- | 6 | 16’/8’/8-4’ |
| -- | -- | 7 | 16’/2’ |
| **FREE BASS REGISTER RX** | | | |
| 0 | 1 | 1 | low |
| 0 | 1 | 2 | high |
| 0 | 1 | 3 | low+high |
| 0 | 1 | 4 | lw+hglow |
| 0 | 1 | 5 | lwlow+hi |
| 0 | 1 | 6 | highlw+h |
| 0 | 1 | 7 | lowhigh |
| **ORCH BASS REGISTER RX** | | | |
| -- | -- | 1 | (assignable) |
| -- | -- | 2 | (assignable) |
| -- | -- | 3 | (assignable) |
| -- | -- | 4 | (assignable) |
| -- | -- | 5 | (assignable) |
| -- | -- | 6 | (assignable) |
| -- | -- | 7 | (assignable) |
| **ORCH CHORD REGISTER RX** | | | |
| -- | -- | 1 | (assignable) |
| -- | -- | 2 | (assignable) |
| -- | -- | 3 | (assignable) |
| -- | -- | 4 | (assignable) |
| -- | -- | 5 | (assignable) |
| -- | -- | 6 | (assignable) |
| -- | -- | 7 | (assignable) |
| **ORCH FREE BASS REGISTER RX** | | | |
| -- | -- | 1 | (assignable) |
| -- | -- | 2 | (assignable) |
| -- | -- | 3 | (assignable) |
| -- | -- | 4 | (assignable) |
| -- | -- | 5 | (assignable) |
| -- | -- | 6 | (assignable) |
| -- | -- | 7 | (assignable) |

| **Bank Select & Program Change Set RX** | | | |
|---|---|---|---|
| BANK SELECT MSB CC00 | BANK SELECT LSB CC32 | PROGRAM CHANGE | Section |
| -- | -- | 1 | CONCERTO |
| -- | -- | 2 | CLASSIC |
| -- | -- | 3 | JAZZ |
| -- | -- | 4 | “I” FOLK |
| -- | -- | 5 | “D” FOLK |
| -- | -- | 6 | “F” FOLK |
| -- | -- | 7 | “SP” FOLK |
| -- | -- | 8 | BallROOM |
| -- | -- | 9 | BANDNEON |
| -- | -- | 10 | ALPINE |
| -- | -- | 11 | CAJUN |
| -- | -- | 12 | TEX MEX |
| -- | -- | 13 | OldPARIS |
| -- | -- | 14 | CiaoROME |
| -- | -- | 15 | DiatFOLK |
| -- | -- | 16 | STUDIO |
| -- | -- | 17 | TRDITION |
| -- | -- | 18 | BAROQUE |
| -- | -- | 19 | ROMANTIC |
| -- | -- | 20 | CONCERTN |
| -- | -- | 21 | SCOTTISH |
| -- | -- | 22 | IRISH |
| -- | -- | 23 | CELTIC |
| -- | -- | 24 | XLowReed |
| -- | -- | 25 | HalfVALV |
| -- | -- | 26 | FUTURE |
| -- | -- | 27 | MUSETTE |
| -- | -- | 28 | BASSOON |
| -- | -- | 29 | MASTER |
| -- | -- | 30 | EXAMPLES |
| -- | -- | 31 | FRANCE vX |
| -- | -- | 32 | FRANCE Ac |
| -- | -- | 33 | FJAZZ |
| -- | -- | 34 | “I” SCALA |
| -- | -- | 35 | BAJAN |
| -- | -- | 36 | RHYTHM |
| -- | -- | 37 | ORGAN |
| -- | -- | 38 | OrPARADE |
| -- | -- | 39 | ALL ORCH |
| -- | -- | 40 | V-Set |
| -- | -- | 41 | WOA1-Ac |
| -- | -- | 42 | WOA1-Bs |
| -- | -- | 43 | WOA2-Exp |

| | | | |
|---|---|---|---|
| -- | -- | 44 | BsToTreb |
| -- | -- | 45 | EMPTY |
| -- | -- | 46 | EMPTY |
| -- | -- | 47 | EMPTY |
| -- | -- | 48 | EMPTY |
| -- | -- | 49 | EMPTY |
| -- | -- | 50 | EMPTY |
| -- | -- | 51 | EMPTY |
| -- | -- | 52 | EMPTY |
| -- | -- | 53 | EMPTY |
| -- | -- | 54 | EMPTY |
| -- | -- | 55 | EMPTY |
| -- | -- | 56 | EMPTY |
| -- | -- | 57 | EMPTY |
| -- | -- | 58 | EMPTY |
| -- | -- | 59 | EMPTY |
| -- | -- | 60 | EMPTY |
| -- | -- | 61 | EMPTY |
| -- | -- | 62 | EMPTY |
| -- | -- | 63 | EMPTY |
| -- | -- | 64 | EMPTY |
| -- | -- | 65 | EMPTY |
| -- | -- | 66 | EMPTY |
| -- | -- | 67 | EMPTY |
| -- | -- | 68 | EMPTY |
| -- | -- | 69 | EMPTY |
| -- | -- | 70 | EMPTY |
| -- | -- | 71 | EMPTY |
| -- | -- | 72 | EMPTY |
| -- | -- | 73 | EMPTY |
| -- | -- | 74 | EMPTY |
| -- | -- | 75 | EMPTY |
| -- | -- | 76 | EMPTY |
| -- | -- | 77 | EMPTY |
| -- | -- | 78 | EMPTY |
| -- | -- | 79 | EMPTY |
| -- | -- | 80 | EMPTY |

# MIDI Implementation Chart

[V-Accordion]
Model: FR-7x

Date: July 2009
Version: 1.00

| | Function... | Transmitted | | Recognized | | Remarks |
|---|---|---|---|---|---|---|
| Basic<br>Channel | Default<br>Changed | 1~16<br>1~16, Off | | 1~16<br>1~16, Off | | 7 Parts: 1= Treble, 2= Bass/Free Bass, 3= Chord, 5= Orchestra Bass, 4= Orchestra, 6= Orchestra Chord, 7= Orchestra Free Bass,<br>2 Logical parts: 13= Basic MIDI Channel for SET change,<br>13= Control MIDI Channel only TX |
| Mode | Default<br>Message<br>Altered | Mode 3<br>*****<br>***** | | Mode 3<br>***** | | |
| Note<br>Number | True Voice | 0~127<br>***** | *1 | 0~127<br>0~127 | | |
| Velocity | Note ON<br>Note OFF | O<br>O | *1 | O<br>O | | |
| After<br>Touch | Key's<br>Ch's | X<br>O | <br>*1 | X<br>O | | |
| Pitch Bend | | O | | O | | |
| Control<br>Change | 0,32<br>1<br>7<br>10<br>11<br>64<br>91<br>93 | O<br>O<br>O<br>O<br>O<br>O<br>O<br>O | *1<br>*1<br>*1<br>*1<br>*1<br>*1<br>*1<br>*1 | O<br>O<br>X<br>X<br>O<br>O<br>X<br>X | <br>*1<br><br><br><br><br><br> | Bank Select<br>Modulation<br>Volume<br>Panpot<br>Expression<br>Hold 1<br>Reverb Send<br>Chorus Send |
| Program<br>Change | True # | O<br>0~127 | *1 | O<br>0~9 | | Program Number 1~128 transmitted<br>Recognized: 1~80:<br>- 1~14 TrebleRegister<br>- 1~7 Bass<br>- 1~7 Free Bass<br>- 1~7 Orchestra Bass<br>- 1~7 Orchestra Chord<br>- 1~7 Orchestra Free Bass<br>- 1~26 Orchestra<br>- 1~80 SET |
| System Exclusive | | X | | X | | |
| System<br>Common | Song Position Pointer<br>Song Sel<br>Tune | X<br>X<br>X | | X<br>X<br>X | | |
| System<br>Real Time | Clock<br>Commands | X<br>O | <br>*3 | X<br>X | | |
| Aux<br>Messages | All Sounds Off<br>Reset All Controllers<br>Local On/Off<br>All Notes Off<br>Active Sense<br>Reset | X<br>X<br>X<br>X<br>O<br>X | | X<br>X<br>X<br>X<br>O<br>X | | |
| Notes | *1 O X is selectable<br>*2 Recognized as M=1 even if M≠1<br>*3 Transmit Start (FA), Stop (FC) | | | | | |

Mode 1: OMNI ON, POLY
Mode 2: OMNI ON, MONO
Mode 3: OMNI OFF, POLY
Mode 4: OMNI OFF, MONO

O: Yes
X: No

# 23. Information

When you need repair service, call your nearest Roland Service Center or authorized Roland distributor in your country as shown below.

## AFRICA

### EGYPT
**Al Fanny Trading Office**
9, EBN Hagar Al Askalany Street,
ARD E1 Golf, Heliopolis,
Cairo 11341, EGYPT
TEL: (022)-417-1828

### REUNION
**Maison FO - YAM Marcel**
25 Rue Jules Hermann,
Chaudron - BP79 97 491
Ste Clotilde Cedex,
REUNION ISLAND
TEL: (0262) 218-429

### SOUTH AFRICA
**T.O.M.S. Sound & Music (Pty)Ltd.**
2 ASTRON ROAD DENVER
JOHANNESBURG ZA 2195,
SOUTH AFRICA
TEL: (011)417 3400

**Paul Bothner(PTY)Ltd.**
Royal Cape Park, Unit 24
Londonderry Road, Ottery 7800
Cape Town, SOUTH AFRICA
TEL: (021) 799 4900

## ASIA

### CHINA
**Roland Shanghai Electronics Co.,Ltd.**
5F. No.1500 Pingliang Road
Shanghai 200090, CHINA
TEL: (021) 5580-0800

**Roland Shanghai Electronics Co.,Ltd.**
**(BEIJING OFFICE)**
10F. No.18 3 Section Anhuaxili
Chaoyang District Beijing
100011 CHINA
TEL: (010) 6426-5050

### HONG KONG
**Tom Lee Music Co., Ltd.**
**Service Division**
22-32 Pun Shan Street, Tsuen Wan, New Territories,
HONG KONG
TEL: 2415 0911

**Parsons Music Ltd.**
8th Floor, Railway Plaza, 39 Chatham Road South, T.S.T,
Kowloon, HONG KONG
TEL: 2333 1863

### INDIA
**Rivera Digitec (India) Pvt. Ltd.**
411, Nirman Kendra
Mahalaxmi Flats Compound
Off. Dr. Edwin Moses Road,
Mumbai-400011, INDIA
TEL: (022) 2493 9051

### INDONESIA
**PT Citra IntiRama**
Jl. Cideng Timur No. 15J-15O
Jakarta Pusat
INDONESIA
TEL: (021) 6324170

### KOREA
**Cosmos Corporation**
1461-9, Seocho-Dong,
Seocho Ku, Seoul, KOREA
TEL: (02) 3486-8855

### MALAYSIA
**Roland Asia Pacific Sdn. Bhd.**
45-1, Block C2, Jalan PJU 1/39,
Dataran Prima, 47301 Petaling Jaya, Selangor, MALAYSIA
TEL: (03) 7805-3263

### VIET NAM
**VIET THUONG CORPORATION**
386 CACH MANG THANG
TAM ST. DIST.3,
HO CHI MINH CITY
VIET NAM
TEL: 9316540

### PHILIPPINES
**G.A. Yupangco & Co. Inc.**
339 Gil J. Puyat Avenue
Makati, Metro Manila 1200,
PHILIPPINES
TEL: (02) 899 9801

### SINGAPORE
**SWEE LEE MUSIC COMPANY PTE. LTD.**
150 Sims Drive,
SINGAPORE 387381
TEL: 6846-3676

### TAIWAN
**ROLAND TAIWAN ENTERPRISE CO., LTD.**
Room 5, 9fl. No. 112 Chung Shan N.Road Sec.2, Taipei,
TAIWAN, R.O.C.
TEL: (02) 2561 3339

### THAILAND
**Theera Music Co. , Ltd.**
100-108 Soi Verng Nakornkasem, New Road,Sumpantawongse,
Bangkok 10100 THAILAND
TEL: (02) 224-8821

## OCEANIA

### AUSTRALIA/ NEW ZEALAND
**Roland Corporation Australia Pty.,Ltd.**
38 Campbell Avenue
Dee Why West. NSW 2099
AUSTRALIA

For Australia
Tel: (02) 9982 8266
For New Zealand
Tel: (09) 3098 715

## CENTRAL/LATIN AMERICA

### ARGENTINA
**Instrumentos Musicales S.A.**
Av.Santa Fe 2055
(1123) Buenos Aires
ARGENTINA
TEL: (011) 4508-2700

### BARBADOS
**A&B Music Supplies LTD**
12 Webster Industrial Park
Wildey, St.Michael, Barbados
TEL: (246)430-1100

### BRAZIL
**Roland Brasil Ltda.**
Rua San Jose, 211
Parque Industrial San Jose
Cotia - Sao Paulo - SP, BRAZIL
TEL: (011) 4615 5666

### CHILE
**Comercial Fancy II S.A.**
Rut.: 96.919.420-1
Nataniel Cox #739, 4th Floor
Santiago - Centro, CHILE
TEL: (02) 688-9540

### COLOMBIA
**Centro Musical Ltda.**
Cra 43 B No 25 A 41 Bododega 9
Medellin, Colombia
TEL: (574)3812529

### COSTA RICA
**JUAN Bansbach Instrumentos Musicales**
Ave.1. Calle 11, Apartado 10237,
San Jose, COSTA RICA
TEL: 258-0211

### CURACAO
**Zeelandia Music Center Inc.**
Orionweg 30
Curacao, Netherland Antilles
TEL:(305)5926866

### DOMINICAN REPUBLIC
**Instrumentos Fernando Giraldez**
Calle Proyecto Central No.3
Ens.La Esperilla
Santo Domingo,
Dominican Republic
TEL:(809) 683 0305

### ECUADOR
**Mas Musika**
Rumichaca 822 y Zaruma
Guayaquil - Ecuador
TEL:(593-4)2302364

### EL SALVADOR
**OMNI MUSIC**
75 Avenida Norte y Final Alameda Juan Pablo II,
Edificio No.4010 San Salvador,
EL SALVADOR
TEL: 262-0788

### GUATEMALA
**Casa Instrumental**
Calzada Roosevelt 34-01,zona 11
Ciudad de Guatemala
Guatemala
TEL:(502) 599-2888

### HONDURAS
**Almacen Pajaro Azul S.A. de C.V.**
BO.Paz Barahona
3 Ave.11 Calle S.O
San Pedro Sula, Honduras
TEL: (504) 553-2029

### MARTINIQUE
**Musique & Son**
Z.I.Les Mangle
97232 Le Lamantin
Martinique F.W.I.
TEL: 596 596 426860

**Gigamusic SARL**
10 Rte De La Folie
97200 Fort De France
Martinique F.W.I.
TEL: 596 596 715222

### MEXICO
**Casa Veerkamp, s.a. de c.v.**
Av. Toluca No. 323, Col. Olivar de los Padres 01780 Mexico D.F. MEXICO
TEL: (55) 5668-6699

### NICARAGUA
**Bansbach Instrumentos Musicales Nicaragua**
Altamira D'Este Calle Principal de la Farmacia 5ta.Avenida
1 Cuadra al Lago.#503
Managua, Nicaragua
TEL: (505)277-2557

### PANAMA
**SUPRO MUNDIAL, S.A.**
Boulevard Andrews, Albrook,
Panama City, REP. DE PANAMA
TEL: 315-0101

### PARAGUAY
**Distribuidora De Instrumentos Musicales**
J.E. Olear y ESQ. Manduvira
Asuncion PARAGUAY
TEL: (595) 21 492147

### PERU
**Audionet**
Distribuciones Musicales SAC
Juan Fanning 530
Miraflores
Lima - Peru
TEL: (511) 4461388

### TRINIDAD
**AMR Ltd**
Ground Floor
Maritime Plaza
Barataria Trinidad W.I.
TEL: (868) 638 6385

### URUGUAY
**Todo Musica S.A.**
Francisco Acuna de Figueroa 1771
C.P.: 11.800
Montevideo, URUGUAY
TEL: (02) 924-2335

### VENEZUELA
**Instrumentos Musicales Allegro,C.A.**
Av.las industrias edf.Guitar import
#7 zona Industrial de Turumo
Caracas, Venezuela
TEL: (212) 244-1122

## EUROPE

### AUSTRIA
**Roland Elektronische Musikinstrumente HmbH.**
**Austrian Office**
Eduard-Bodem-Gasse 8,
A-6020 Innsbruck, AUSTRIA
TEL: (0512) 26 44 260

### BELGIUM/FRANCE/ HOLLAND/ LUXEMBOURG
**Roland Central Europe N.V.**
Houtstraat 3, B-2260, Oevel (Westerlo) BELGIUM
TEL: (014) 575811

### CROATIA
**ART-CENTAR**
Degenova 3.
HR - 10000 Zagreb
TEL: (1) 466 8493

### CZECH REP.
**CZECH REPUBLIC DISTRIBUTOR s.r.o**
Voctárova 247/16
CZ - 180 00 PRAHA 8,
CZECH REP.
TEL: (2) 830 20270

### DENMARK
**Roland Scandinavia A/S**
Nordhavnsvej 7, Postbox 880,
DK-2100 Copenhagen
DENMARK
TEL: 3916 6200

### FINLAND
**Roland Scandinavia As, Filial Finland**
Elannontie 5
FIN-01510 Vantaa, FINLAND
TEL: (0)9 68 24 020

### GERMANY
**Roland Elektronische Musikinstrumente HmbH.**
Oststrasse 96, 22844
Norderstedt, GERMANY
TEL: (040) 52 60090

### GREECE/CYPRUS
**STOLLAS S.A.**
**Music Sound Light**
155, New National Road
Patras 26442, GREECE
TEL: 2610 435400

### HUNGARY
**Roland East Europe Ltd.**
Warehouse Area 'DEPO' Pf.83
H-2046 Torokbalint,
HUNGARY
TEL: (23) 511011

### IRELAND
**Roland Ireland**
G2 Calmount Park, Calmount Avenue, Dublin 12
Republic of IRELAND
TEL: (01) 4294444

### ITALY
**Roland Italy S. p. A.**
Viale delle Industrie 8,
20020 Arese, Milano, ITALY
TEL: (02) 937-78300

### NORWAY
**Roland Scandinavia Avd. Kontor Norge**
Lilleakerveien 2 Postboks 95
Lilleaker N-0216 Oslo
NORWAY
TEL: 2273 0074

### POLAND
**ROLAND POLSKA SP. Z O.O.**
ul. Kty Grodziskie 16B
03-289 Warszawa, POLAND
TEL: (022) 678 9512

### PORTUGAL
**Roland Iberia, S.L.**
**Portugal Office**
Cais das Pedras, 8/9-1 Dto
4050-465, Porto, PORTUGAL
TEL: 22 608 00 60

### ROMANIA
**FBS LINES**
Piata Libertatii 1,
535500 Gheorgheni,
ROMANIA
TEL: (266) 364 609

### RUSSIA
**MuTek**
Dorozhnaya ul.3,korp.6
117 545 Moscow, RUSSIA
TEL: (095) 981-4967

### SLOVAKIA
**DAN Acoustic s.r.o.**
Povazská 18.
SK - 940 01 Nové Zámky
TEL: (035) 6424 330

### SPAIN
**Roland Iberia, S.L.**
Paseo García Faria, 33-35
08005 Barcelona SPAIN
TEL: 93 493 91 00

### SWEDEN
**Roland Scandinavia A/S**
**SWEDISH SALES OFFICE**
Danvik Center 28, 2 tr.
S-131 30 Nacka SWEDEN
TEL: (0)8 702 00 20

### SWITZERLAND
**Roland (Switzerland) AG**
Landstrasse 5, Postfach,
CH-4452 Itingen,
SWITZERLAND
TEL:(061)975-9987

### UKRAINE
**EURHYTHMICS Ltd.**
P.O.Box: 37-a.
Nedecey Str. 30
UA - 89600 Mukachevo,
UKRAINE
TEL: (03131) 414-40

### UNITED KINGDOM
**Roland (U.K.) Ltd.**
Atlantic Close, Swansea Enterprise Park, SWANSEA
SA7 9FJ,
UNITED KINGDOM
TEL: (01792) 702701

## MIDDLE EAST

### BAHRAIN
**Moon Stores**
No.1231&1249 Rumaytha Building Road 3931, Manama
339 BAHRAIN
TEL: 17 813 942

### IRAN
**MOCO INC.**
No.41 Nike St., Dr.Shariyati Ave.,
Roberoye Cerahe Mirdamad
Tehran, IRAN
TEL: (021)-2285-4169

### ISRAEL
**Halilit P. Greenspoon & Sons Ltd.**
8 Retzif Ha'alia Hashnia St.
Tel-Aviv-Yafo ISRAEL
TEL: (03) 6823666

### JORDAN
**MUSIC HOUSE CO. LTD.**
**FREDDY FOR MUSIC**
P. O. Box 922846
Amman 11192 JORDAN
TEL: (06) 5692696

### KUWAIT
**EASA HUSAIN AL-YOUSIFI & SONS CO.**
Al-Yousifi Service Center
P.O.Box 126 (Safat) 13002
KUWAIT
TEL: 00 965 802929

### LEBANON
**Chahine S.A.L.**
George Zeidan St., Chahine Bldg., Achrafieh, P.O.Box: 16-5857
Beirut, LEBANON
TEL: (01) 20-1441

### OMAN
**TALENTZ CENTRE L.L.C.**
Malatan House No.1
Al Noor Street, Ruwi
SULTANATE OF OMAN
TEL: 2478 3443

### QATAR
**Al Emadi Co. (Badie Studio & Stores)**
P.O. Box 62, Doha, QATAR
TEL: 4423-554

### SAUDI ARABIA
**aDawliah Universal Electronics APL**
Behind Pizza Inn
Prince Turkey Street
aDawliah Building,
PO BOX 2154,
Alkhobar 31952
SAUDI ARABIA
TEL: (03) 8643601

### SYRIA
**Technical Light & Sound Center**
PO BOX 13520 BLDG No.17
ABDUL WAHAB
KANAWATI.ST RAWDA
DAMASCUS, SYRIA
TEL: (011) 223-5384

### TURKEY
**ZUHAL DIS TICARET A.S.**
Galip Dede Cad. No.37
Beyoglu - Istanbul / TURKEY
TEL: (0212) 249 85 10

### U.A.E.
**Zak Electronics & Musical Instruments Co. L.L.C.**
Zabeel Road, Al Sherooq Bldg., No. 14, Ground Floor, Dubai, U.A.E.
TEL: (04) 3360715

## NORTH AMERICA

### CANADA
**Roland Canada Ltd.**
**(Head Office)**
5480 Parkwood Way
Richmond B. C., V6V 2M4
CANADA
TEL: (604) 270 6626

**Roland Canada Ltd.**
**(Toronto Office)**
170 Admiral Boulevard
Mississauga On L5T 2N6
CANADA
TEL: (905) 362 9707

### U. S. A.
**Roland Corporation U.S.**
5100 S. Eastern Avenue
Los Angeles, CA 90040-2938,
U. S. A.
TEL: (323) 890 3700

As of Jan. 1, 2009 (ROLAND)

# 24. Index


Numerics
2 Bass Rows ....89
3 Bass Rows ....89

A
AC adapter ....16
AfterT....115
Aftertouch ....30
PitchDown....67, 79
Alpine....35, 67
American....35, 67
Arabic....36
Audio....38
Recording....47
Auto Power OFF....92

B
Bagpipe sounds ....30
Bajan .... 66, 67, 71, 72, 74, 75
Balance ....25, 26
Bandoneon .... 66, 67, 71, 72, 74, 75
Bank
For Send PC....112
Bars (organ) ....52
Bass
& Chord Mode....89
Edit ....71
Link ....68
MIDI TX....73
Orchestra ....32
Panel functions....13
Reg. on current Set ....101
Rows....89
To Treble....28
Touch ....92
Using....25
Bass Drum.... 72, 73, 77, 80
Bass strap ....22
Bassoon....28
Battery....6, 59
Installing ....16
Status....97
Battery Charger ....59
Bellows
Crescendo ....56
Curve....86
Detune .... 67, 72, 75, 78
No movement necessary....86
Resistance regulator ....21
TX Resolution ....110
Bend....79
Bending notes ....67
Brake ....88
BS TO TREB ....28
Button....37
Noise....72, 75

C
C-1~C-3 ....55
Cajun .... 66, 67, 71, 72, 74, 75
Cancel ....31
Cassotto....24, 66
CC00.... 114
CC32.... 114
Chain ....39, 45
Character....82
Charging ....59
Chord.... 25, 69, 79, 81, 89, 108
MIDI TX....73
Orchestra ....33, 69
Chorus....26
Macro Type ....83
MIDI .... 115
Organ ....54
Parameters....84
Send ....67, 73, 75, 77, 78, 80, 81
Classic ....35, 66, 67, 71, 72, 74, 75
Classic2 .... 66, 67, 71, 72, 74, 75
Clear ALL....44
Clear All....44
Common ....82
Connecting
AC adapter....16
Connections ....17
Contrast....86
Convert PC .... 111
Copy
Set....97
Copy Effects ....97
Copying settings ....97
Crescendo ....56
Curve ....86

D
Data ....31
Write Error .... 117
Del ....70
Delay ....26, 82, 84
Fback....83
Macro Type ....85
Parameters....85
Send ....67, 73, 75, 77, 78, 80, 81
Delete
Steps....44
Demo songs ....20
Detune.... 35, 67, 72, 75, 78
Global changes .... 100
D-Folk ....35, 66, 67, 71, 72, 74, 75
Drive....55
Drone....30
Drum sounds .... 129
Dry ....35, 67
Dual ....30
Duration ....93
Dynamics....30

E
Echo....26, 85
Editing ....62
Effect
Chorus.... 26
Delay .... 26
Level .... 26
Reverb.... 26
Ending .... 87
Enter.... 31
Equal .... 36
Expansion .... 93
Export
All FR-7x.... 98
Set .... 98
Expression .... 115
MIDI Tx .... 110
Pedal .... 58
Ext. Seq. Playback.... 109
External Battery Charger ....59, 60

F
Factory Setup .... 102
FBC-7 .... 58
Connecting.... 17
Footswitch functions .... 87
Feedback .... 85
F-Folk ....35, 66, 67, 71, 72, 74, 75
F-Folk2.... 66, 67, 71, 72, 74, 75
Fill .... 87
Filter.... 111
F-Jazz.... 66, 67, 71, 72, 74, 75
Flanger.... 83
Flushing....47, 48
Foot ....66, 74
Footswitches....58, 87
FR-7/5 Import.... 100
Free Bass .... 27
Edit .... 74
MIDI TX.... 75
Mode.... 90
Orchestra .... 34
Orchestra Link .... 69
Panel functions.... 13
Reg. on current Set.... 101
French ....35, 67
Function Switch.... 88
Function Switches Edit .... 88

G
German ....35, 67
Global Filters.... 111
Growl....72, 75
Global changes .... 101

H
Hall.... 82
Harmonic.... 54
Harmonics bars.... 52
Headphones ....14, 19
High ....30, 74
HighLand.... 30

I
i (Information) ..... 47
Icon ..... 86
I-Folk ..... 66, 67, 71, 72, 74, 75
Import
All FR-7x. ..... 99
FR-7/5. ..... 100
Set. ..... 99
Information ..... 134
Initialize. ..... 102
Ins. ..... 70
Intro. ..... 87
Italian ..... 35, 67

J
Jazz ..... 66, 67, 71, 72, 74, 75
Jump ..... 51, 62
Just. ..... 36

K
Key ..... 35, 36
Kirnberger ..... 36

L
LCD Contrast ..... 86
Leakage ..... 54
Level. ..... 66, 67, 72, 74
Chorus ..... 83
Distortion. ..... 55
Growl ..... 72
Reverb. ..... 83
Vibrato/Chorus ..... 55
Level up ..... 98
Link. ..... 68, 69
Drums ..... 72
Low ..... 31, 74
Lower. ..... 52
Lowest Note ..... 76, 79

M
Macro ..... 82, 83, 85
Main page. ..... 22
Master bar ..... 31
Master Bar Recall ..... 86
Master Tune ..... 64
Mean-Tone ..... 36
Mem. Name ..... 57
Memory Error. ..... 118
Menu ..... 62
MIDI
Channels ..... 108, 109
Implementation ..... 130
Parts ..... 113
Program change ..... 111
Remote control. ..... 87
Sections ..... 113
Start/Stop ..... 93
TX. ..... 70, 73, 75, 77, 79, 80, 81
Mode ..... 30, 68
Modulation. ..... 88
Module ..... 108
mp3 ..... 38
Multi ..... 111
Musette Detune. ..... 35, 67

N
Name ..... 86, 92
No Link ..... 68, 69
Noise ..... 67, 75
Edit ..... 37
Global changes ..... 100, 101
North Eur ..... 35, 67
Note. ..... 72
Note Tx ..... 114

O
Octave ..... 66, 76, 78, 80, 81, 114
OldItaly ..... 66, 67
Orc Bass
MIDI TX. ..... 77
Release Time ..... 76
Volume ..... 32, 76
ORC.BASS ..... 76
ORCH
CHORD EDIT. ..... 79, 81
EDIT ..... 78
Orch
Chord ..... 33
Orch.On/Off. ..... 87
Orchestra. ..... 29
Bass. ..... 32, 76
Chord ..... 33
Chord Edit ..... 79, 81
Chord Link ..... 69
Chord MIDI TX. ..... 80, 81
Chord Volume ..... 80
Edit ..... 78
Free Bass. ..... 34
Free Bass Volume ..... 81
Link ..... 68
MIDI TX. ..... 79
Mode. ..... 30
Octave. ..... 78, 80, 81
Touch ..... 92
Volume ..... 31, 78
Orchestra Free Bass Volume. ..... 34
Orchestral sound ..... 128
Organ. ..... 52
Organetto ..... 66, 67, 71, 72, 74, 75
Output. ..... 17
Output Level. ..... 92

P
Pan. ..... 17
Delay. ..... 82, 85
Dlay. ..... 85
Panel functions ..... 12
Panpot. ..... 77, 78, 80, 81, 114
Part. ..... 88
Patch ..... 52
PBM ..... 65
PC. ..... 111
Pedal ..... 52
Pedal Controller. ..... 87
Percussion. ..... 54
Percussion sounds. ..... 129
Performance. ..... 111
Personalizing ..... 92
PHONES. ..... 14, 19
Physical Behavior Modeling. ..... 65
Pitch. ..... 35
Pitch Down ..... 88
PitchDwn. ..... 87
PitchUp ..... 87
Plate. ..... 82
Play
List. ..... 39
Player. ..... 38
Pre-Dly T. ..... 83
Pre-LPF. ..... 83
PRG NUMB ..... 112
Pythagorean ..... 36

Q
Quarter tone ..... 65

R
RealTime RX-TX ..... 109
REC. ..... 47
Recharging ..... 59
Recorder ..... 38
Recording ..... 47
Audio. ..... 47
Recovering Data. ..... 118
Reed
Global changes ..... 100, 101
Growl ..... 72, 75
Type. ..... 65, 71, 74
Volume ..... 66, 71, 74
Register
Bass ..... 13, 71
Footswitches ..... 58
Free Bass. ..... 74
Treble ..... 12, 66
Release
T. ..... 93
Time. ..... 76
Remove ..... 44
Rename
Playlist ..... 46, 49
Repeat ..... 45
Resetting. ..... 102
Resolution. ..... 110
Restore
Data. ..... 99
Reverb ..... 26
Macro Type. ..... 82
MIDI. ..... 115
Parameters. ..... 82
Send ..... 67, 73, 75, 77, 78, 80, 81
Room ..... 82
Root note ..... 36
Rotary ..... 55
Rotary Slow/Fast ..... 88

S
Save ..... 114
Recording. ..... 47
Saving settings. ..... 103
Scale. ..... 36, 64
Assign ..... 65
Edit ..... 64
Scottish ..... 35, 67

Send.....67, 73, 75, 77, 78, 80, 81
Cho.....55
Dly.....56
Rev.....55
Send PC.....111
Sequencer.....93, 108, 109
Remarks.....108
Set.....23
Bass Reg.....101
Common.....82
Copying.....97
Description.....23
Footswitches.....58
Free Bass Reg.....101
Global changes.....100, 101
Name.....86
Program change.....109
Selecting.....51
Treble Reg.....100
Skip FWD/BWD.....88
Slow.....54
Soft
Organ.....54
Solo.....30
Sordina.....25
Sound list.....128, 129
Specifications.....119
Start/Stop.....87, 93
Startup.....92
Name.....92
Status.....66, 71, 74
STD.....32, 33
Std.....37, 114
Steierische.....66, 67, 71, 72, 74, 75
Stereo
Position.....17
Width.....90
Studio.....66, 67, 71, 72, 74, 75
Sust.A.....87
Sust.B.....87
Sustain.....58, 88
Sustain Routing A/B.....88
Switch.....54, 55
Switching on/off.....18
System.....86

T
TexMex.....66, 67
Timbre.....51, 76, 78, 79, 81
Time.....83
TO FBC-7.....14
Tone Generator.....108
Touch.....92
Tradition.....66, 67, 71, 72, 74, 75
Transpose.....35, 64
Treble.....12
Edit.....65
MIDI TX.....70
Octave.....66
Orchestra.....29
Panel functions.....12
Playing bass parts.....28
Reg. on current Set.....100
Release T.....93
Using.....24
Treble Mode.....94
Trikitixa.....66, 67, 71, 72, 74, 75
Troubleshooting.....116
Tuning.....36, 64
Tuning system.....64
Type.....55, 64, 66
Reed.....71, 74

U
Upper.....52
USB.....38
User 1~3.....36

V
V-1~V-3.....55
Valve.....37
Noise.....67
Velocity.....30, 115
Velocity sensitivity.....30
Vibrato.....54
Vintage.....55
Virtual TonwWheel.....52
Vol.....73
Volume.....25, 26, 114
Effects.....26
Global changes.....100, 101
Headphones.....19
Orc.Chord.....33
Orchestra.....31, 78
Orchestra Bass.....32, 76
Orchestra Chord.....80
Orchestra Free Bass.....34, 81
Swells.....58

W
Warning.....117
WAV
Recording.....47
Werckmeister.....36
Whole.....74
Wrap.....76, 79
Write.....103
ALL.....114

Z
Zampogna.....30

For China

# 有关产品中所含有害物质的说明

本资料就本公司产品中所含的特定有害物质及其安全性予以说明。
本资料适用于 2007 年 3 月 1 日以后本公司所制造的产品。

**环保使用期限**

此标志适用于在中国国内销售的电子信息产品，表示环保使用期限的年数。所谓环保使用期限是指在自制造日起的规定期限内，产品中所含的有害物质不致引起环境污染，不会对人身、财产造成严重的不良影响。
环保使用期限仅在遵照产品使用说明书，正确使用产品的条件下才有效。
不当的使用，将会导致有害物质泄漏的危险。

**产品中有毒有害物质或元素的名称及含量**

| 部件名称 | 有毒有害物质或元素 | | | | | |
|---|---|---|---|---|---|---|
| | 铅(Pb) | 汞(Hg) | 镉(Cd) | 六价铬(Cr(VI)) | 多溴联苯(PBB) | 多溴二苯醚(PBDE) |
| 外壳（壳体） | × | ○ | ○ | ○ | ○ | ○ |
| 电子部件（印刷电路板等） | × | ○ | × | ○ | ○ | ○ |
| 附件（电源线、交流适配器等） | × | ○ | ○ | ○ | ○ | ○ |

○：表示该有毒有害物质在该部件所有均质材料中的含量均在 SJ/T11363-2006 标准规定的限量要求以下。
×：表示该有毒有害物质至少在该部件的某一均质材料中的含量超出 SJ/T11363-2006 标准规定的限量要求。
因根据现有的技术水平，还没有什么物质能够代替它。

**For EU countries**

**UK** This symbol indicates that in EU countries, this product must be collected separately from household waste, as defined in each region. Products bearing this symbol must not be discarded together with household waste.

**DE** Dieses Symbol bedeutet, dass dieses Produkt in EU-Ländern getrennt vom Hausmüll gesammelt werden muss gemäß den regionalen Bestimmungen. Mit diesem Symbol gekennzeichnete Produkte dürfen nicht zusammen mit den Hausmüll entsorgt werden.

**FR** Ce symbole indique que dans les pays de l'Union européenne, ce produit doit être collecté séparément des ordures ménagères selon les directives en vigueur dans chacun de ces pays. Les produits portant ce symbole ne doivent pas être mis au rebut avec les ordures ménagères.

**IT** Questo simbolo indica che nei paesi della Comunità europea questo prodotto deve essere smaltito separatamente dai normali rifiuti domestici, secondo la legislazione in vigore in ciascun paese. I prodotti che riportano questo simbolo non devono essere smaltiti insieme ai rifiuti domestici. Ai sensi dell'art. 13 del D.Lgs. 25 luglio 2005 n. 151.

**ES** Este símbolo indica que en los países de la Unión Europea este producto debe recogerse aparte de los residuos domésticos, tal como esté regulado en cada zona. Los productos con este símbolo no se deben depositar con los residuos domésticos.

**PT** Este símbolo indica que nos países da UE, a recolha deste produto deverá ser feita separadamente do lixo doméstico, de acordo com os regulamentos de cada região. Os produtos que apresentem este símbolo não deverão ser eliminados juntamente com o lixo doméstico.

**NL** Dit symbool geeft aan dat in landen van de EU dit product gescheiden van huishoudelijk afval moet worden aangeboden, zoals bepaald per gemeente of regio. Producten die van dit symbool zijn voorzien, mogen niet samen met huishoudelijk afval worden verwijderd.

**DK** Dette symbol angiver, at i EU-lande skal dette produkt opsamles adskilt fra husholdningsaffald, som defineret i hver enkelt region. Produkter med dette symbol må ikke smides ud sammen med husholdningsaffald.

**NO** Dette symbolet indikerer at produktet må behandles som spesialavfall i EU-land, iht. til retningslinjer for den enkelte regionen, og ikke kastes sammen med vanlig husholdningsavfall. Produkter som er merket med dette symbolet, må ikke kastes sammen med vanlig husholdningsavfall.

**SE** Symbolen anger att i EU-länder måste den här produkten kasseras separat från hushållsavfall, i enlighet med varje regions bestämmelser. Produkter med den här symbolen får inte kasseras tillsammans med hushållsavfall.

**FI** Tämä merkintä ilmaisee, että tuote on EU-maissa kerättävä erillään kotitalousjätteistä kunkin alueen voimassa olevien määräysten mukaisesti. Tällä merkinnällä varustettuja tuotteita ei saa hävittää kotitalousjätteiden mukana.

**HU** Ez a szimbólum azt jelenti, hogy az Európai Unióban ezt a terméket a háztartási hulladéktól elkülönítve, az adott régióban érvényes szabályozás szerint kell gyűjteni. Az ezzel a szimbólummal ellátott termékeket nem szabad a háztartási hulladék közé dobni.

**PL** Symbol oznacza, że zgodnie z regulacjami w odpowiednim regionie, w krajach UE produktu nie należy wyrzucać z odpadami domowymi. Produktów opatrzonych tym symbolem nie można utylizować razem z odpadami domowymi.

**CZ** Tento symbol udává, že v zemích EU musí být tento výrobek sbírán odděleně od domácího odpadu, jak je určeno pro každý region. Výrobky nesoucí tento symbol se nesmí vyhazovat spolu s domácím odpadem.

**SK** Tento symbol vyjadruje, že v krajinách EÚ sa musí zber tohto produktu vykonávať oddelene od domového odpadu, podľa nariadení platných v konkrétnej krajine. Produkty s týmto symbolom sa nesmú vyhadzovať spolu s domovým odpadom.

**EE** See sümbol näitab, et EL-i maades tuleb see toode olemprügist eraldi koguda, nii nagu on igas piirkonnas määratletud. Selle sümboliga märgitud tooteid ei tohi ära visata koos olmeprügiga.

**LT** Šis simbolis rodo, kad ES šalyse šis produktas turi būti surenkamas atskirai nuo buitinių atliekų, kaip nustatyta kiekviename regione. Šiuo simboliu paženklinti produktai neturi būti išmetami kartu su buitinėmis atliekomis.

**LV** Šis simbols norāda, ka ES valstīs šo produktu jāievāc atsevišķi no mājsaimniecības atkritumiem, kā noteikts katrā reģionā. Produktus ar šo simbolu nedrīkst izmest kopā ar mājsaimniecības atkritumiem.

**SI** Ta simbol označuje, da je treba proizvod v državah EU zbirati ločeno od gospodinjskih odpadkov, tako kot je določeno v vsaki regiji. Proizvoda s tem znakom ni dovoljeno odlagati skupaj z gospodinjskimi odpadki.

**GR** Το σύμβολο αυτό υποδηλώνει ότι στις χώρες της Ε.Ε. το συγκεκριμένο προϊόν πρέπει να συλλέγεται χωριστά από τα υπόλοιπα οικιακά απορρίμματα, σύμφωνα με όσα προβλέπονται σε κάθε περιοχή. Τα προϊόντα που φέρουν το συγκεκριμένο σύμβολο δεν πρέπει να απορρίπτονται μαζί με τα οικιακά απορρίμματα.

**For EU Countries**

CE This product complies with the requirements of European Directives EMC 89/336/EEC and LVD 73/23/EEC.

**For the USA**

## FEDERAL COMMUNICATIONS COMMISSION RADIO FREQUENCY INTERFERENCE STATEMENT

This equipment has been tested and found to comply with the limits for a Class B digital device, pursuant to Part 15 of the FCC Rules. These limits are designed to provide reasonable protection against harmful interference in a residential installation. This equipment generates, uses, and can radiate radio frequency energy and, if not installed and used in accordance with the instructions, may cause harmful interference to radio communications. However, there is no guarantee that interference will not occur in a particular installation. If this equipment does cause harmful interference to radio or television reception, which can be determined by turning the equipment off and on, the user is encouraged to try to correct the interference by one or more of the following measures:

- Reorient or relocate the receiving antenna.
- Increase the separation between the equipment and receiver.
- Connect the equipment into an outlet on a circuit different from that to which the receiver is connected.
- Consult the dealer or an experienced radio/TV technician for help.

This device complies with Part 15 of the FCC Rules. Operation is subject to the following two conditions:
(1) This device may not cause harmful interference, and
(2) This device must accept any interference received, including interference that may cause undesired operation.

Unauthorized changes or modification to this system can void the users authority to operate this equipment.
This equipment requires shielded interface cables in order to meet FCC class B Limit.

**For Canada**

## NOTICE

This Class B digital apparatus meets all requirements of the Canadian Interference-Causing Equipment Regulations.

## AVIS

Cet appareil numérique de la classe B respecte toutes les exigences du Règlement sur le matériel brouilleur du Canada.

**For C.A. US (Proposition 65)**

## WARNING

This product contains chemicals known to cause cancer, birth defects and other reproductive harm, including lead.

Roland®

602.00.0346.01

RES 738-09 FR-7x Owner's Manual - E